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Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

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PHOTOPLAY

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BILL, THE CHILL HERE IS TOO MUCH FOR ME! WHAT AM I — A BAD BREATH CHARACTER OR SOMETHING?

JOANIE, I NEVER COULD HAVE SAID IT, BUT—SOMETIMES A GIRL'S BEST FRIEND IS HER DENTIST!

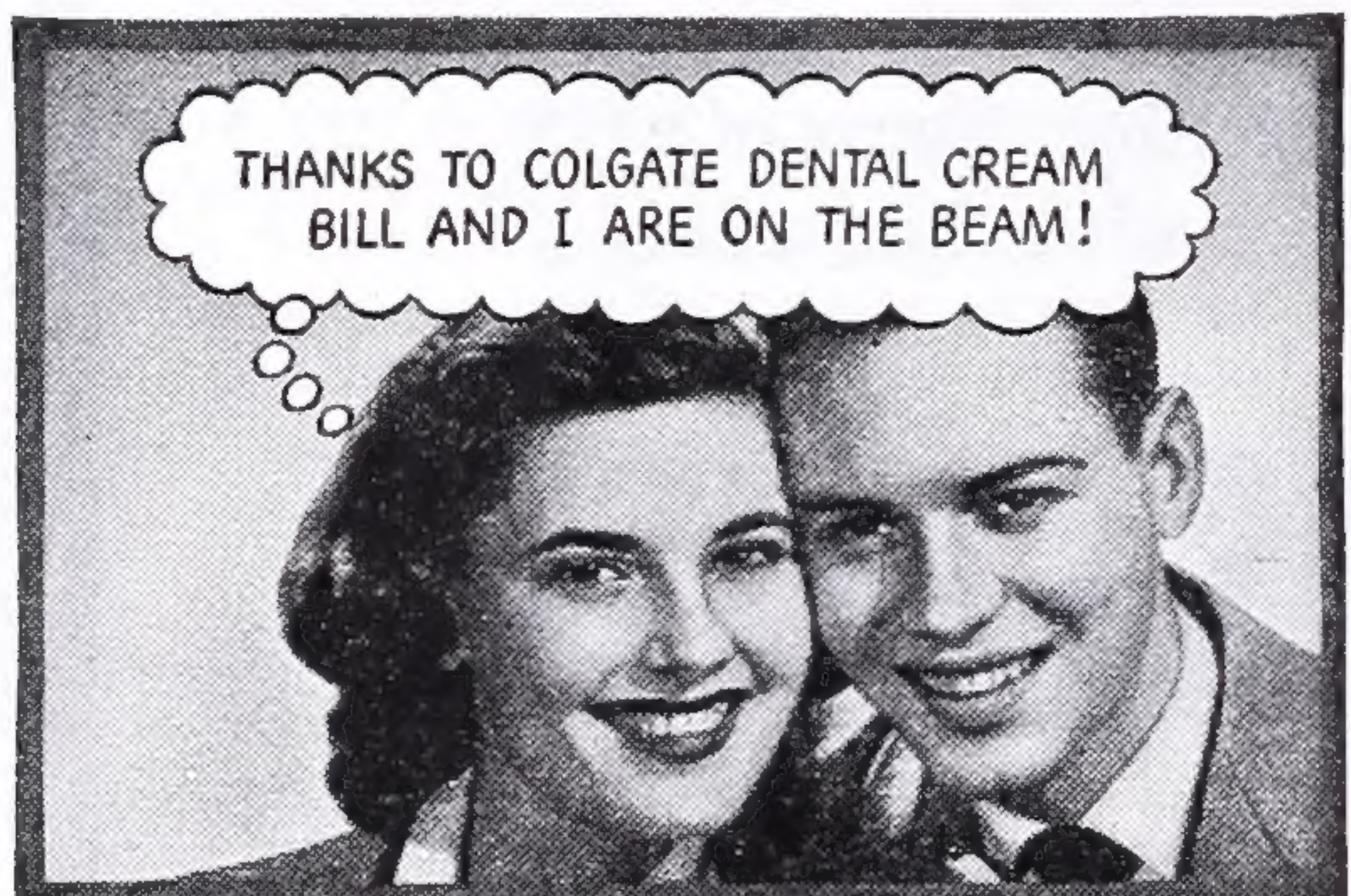


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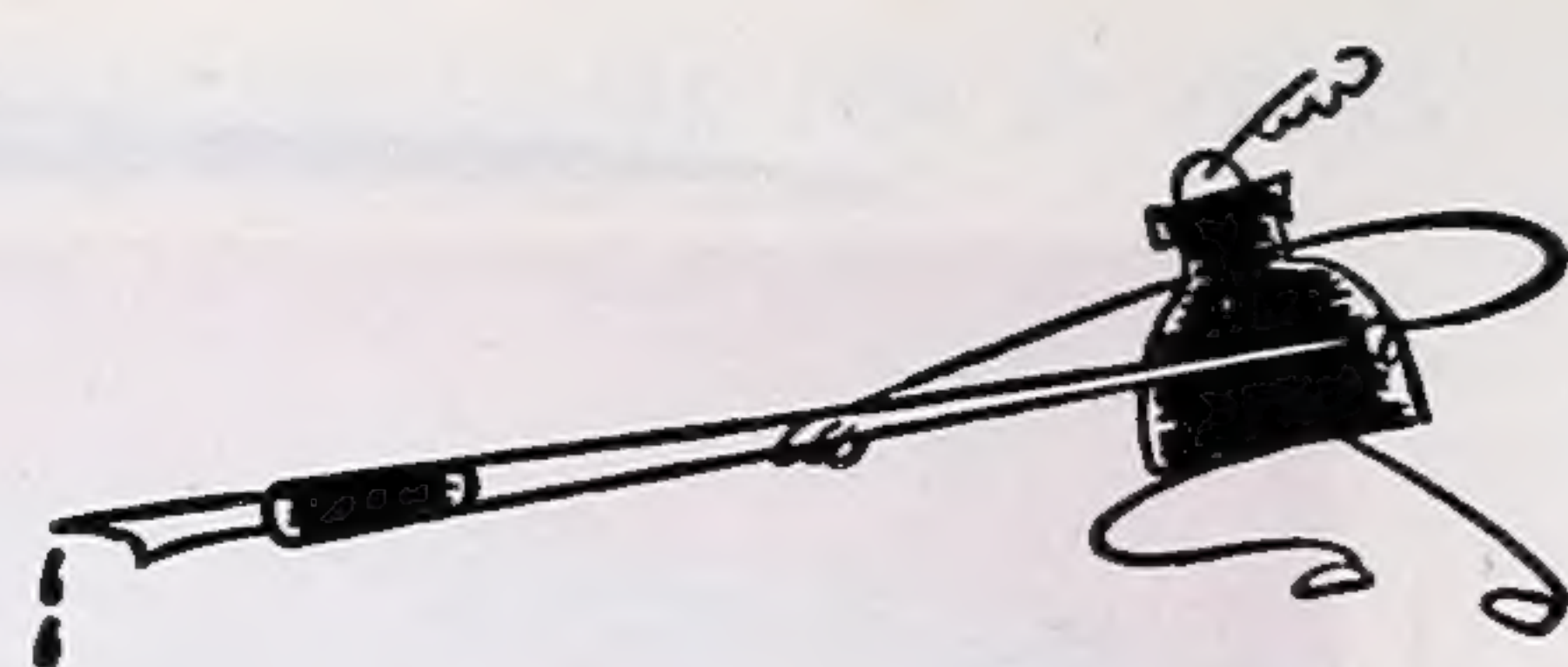
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Readers Inc.



Cheers and Jeers:

I would like to thank you for the nice article by Faith Baldwin in your May issue. I (and lots of people I know) agree with every word she said. When I go to the movies, I like to laugh my worries off and don't like to come home and feel my spine still tingling from murder stories. Please give us more pictures like "Apartment for Peggy," "Sitting Pretty," and musicals like "Easter Parade."

MRS. H. WOOD
Stockton, Cal.

It seems to me that Ava Gardner is taking her looks too seriously. In fact, it has gone too much to her head. Anybody knows she is good-looking, but certainly not beautiful. Why does she insist on posing her face and profile in such awkward positions? Who is she trying to copy—the late John Barrymore?

JULIA ANN JUDEA
Austin, Tex.

I just saw "Mr. Belvedere Goes to College." What happened to Shirley Temple? She doesn't know how to act anymore. How about somebody like that pretty girl Jeannie Crain, who is twenty-three and looks like eighteen.

CAROL RUMPF
Staten Island, N. Y.

After seeing the picture "Louisiana Story," I have only this to say for it. Terrible! It was a picture that really insulted Louisiana. Please believe me, not everyone in Louisiana is the way that picture presented us.

BILLIE SMITH
Lafayette, La.

No Error:

I enjoyed reading "The Story of M-G-M Studios" in your June Photoplay, but could there have been a mistake made, when Clarence Brown gave Dean Stockwell such praise? He is a good actor, but couldn't there be a mix-up between Dean and Claude Jarman Jr.?

ALBERT FITZGERALD
Baltimore, Md.

Readers' Pets:

Tyrone Power may leave Sheilah Graham cold, but in my opinion he has more looks, charm and appeal than all of Miss Graham's ten favorite males put together.

JANIS ELTIN
Chicago, Ill.

Being a housewife (living on a modest income) I must choose my movies carefully. And, having chosen very wisely, proceeded to see Joan Crawford in "Flamingo Road." Oh yes, there are stars and stars. In my estimation, Miss Crawford remains the queen of them all.

BETTE KOMADINA
Mansfield, O.

I have just seen Bob Hope in person and, in my opinion, he is the greatest comedian that show business has ever had. He goes all out to make his personal appearances a success.

KATHLEEN ANN FOLY
Charleston, W. Va.

In your April issue, Cal York says that "popularity honors will be shared this coming year among three males—Farley Granger, Burt Lancaster and Montgomery Clift." Well, maybe he has not seen Richard Widmark in "Down to the Sea in Ships." I think his performance in that will definitely make his popularity zoom.

DOLORES HALES
Elizabeth, N. J.

The Complex Question:

In your "Water Color Portrait" of Esther Williams you say, "She has no complexes or phobias." Further on, you say, "She has a marked case of claustrophobia." Puh-leez! Make up your mind!

EDITH LYNCH
Marengo, Ind.

(We have. You're right!—Editors.)

Question Box:

My friend and I have just seen "Fighter Squadron" and we have been having an argument about Robert Stack. Would you please state his exact age and height?

GERALDDEAN SAUCER
Grand Bay, Ala.

(Robert Stack's birthdate is January 12, 1919. He is six feet tall.)

Could you please tell me the name of the young man who played Billy, the Kid in "The Outlaw"? I think he has looks and talent.

SUSAN COLLINSON
Oklahoma City, Okla.

(Jack Beutel, who is still under contract to Howard Hughes, but not scheduled for any pictures at present.)



Would you please tell me if Scott Brady and Lawrence Tierney are brothers?

LUCY MOBERLEY
Lexington, Ky.

(They are.)

Please tell me who that wonderful, handsome actor is who plays John Brooke in "Little Women"? Is he married?

GAIL KRAUS
Longmeadow, Mass.

(Richard Stapley is the actor. He is unmarried, six feet tall, brown hair, hazel eyes. See page 94 for further data.)



Did John Derek appear in any other pictures besides "Knock on Any Door"?

PEGGY EVANS
Newark, N. J.

(John Derek had bits in "Since You Went Away" and "I'll Be Seeing You," at which time he used his real name, Derek (Dare) Harris. See next month's Photoplay for a story about John by Humphrey Bogart.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

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What should I do?



YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

DEAR Miss Colbert:

There are hundreds of thousands of women in this country just like me. I am in my early forties; my three children are all in school; my husband has now, and has always had, a steady job.

I feel that I have great talent. I paint landscapes and china, both of which are bought by my neighbors at low prices. I have designed hundreds of candlewick patterns for bedspreads. I model clay and I carve wood. I have even written an occasional poem or story for our local paper.

I know I have ability. I burn to do something about it, but I live in a small town.

There is my problem, and the problem of women like me: What can I do with my capabilities to increase the comforts of our family? How can I reach out into the world and make myself known?

Marguerite B.

There are two types of talent in this world. One is the talent like a gusher. By its very power, this sort of talent makes itself known, once a channel is opened to it. The second sort of talent is put to different use. Without public drama, it warms a house, cooks a meal, provides the comfort which makes human life pleasant.

It is the destiny of a few people to be burning gushers; it is the destiny of many people to be hearth fires.

No one knows what his destiny is, so we might as well try for the brilliant spot. The way to do this is to channel our fire to the surface where it can be ignited.

Even though you are nearly two hundred miles from a large city, there is no reason why you can't write to every large store there, and to shops in every city in America, describing your bedspreads. Photograph your wood carvings and your landscapes. Try your writings on a larger market. Exert yourself as a saleswoman as well as the producer of your wares.

Claudette Colbert

DEAR Miss Colbert:

Foolishly, I let my music go with my childhood and now I regret it very much. Not long ago a studio was opened here, and I, at thirty-one, began to take lessons. However, reading notes struck me as the most difficult thing I had ever tried to do. I simply couldn't get the "hang" of it, so, although my teacher said I was doing beautifully and merely needed time and a little self-confidence, I stopped the lessons.

My parents and my unmarried sister laughed at me and said I should have known I was too old to tackle such an undertaking. Do you think I was foolish to try to fulfill my ambition to be able to play the piano? Do you think I should try again, or agree with my family that

such lessons are a part of the past?

Agnes Ann R.

I am in complete disagreement with your sister and your parents. I think that any person can become, at any time, anything he wants to become.

In the theatrical profession, for instance, Adeline de Walt Reynolds became an actress long after she became a grandmother. Florence Bates is frank to admit that she enrolled at Pasadena Community Playhouse to launch an acting career after she was fifty.

It is quite true that it might be difficult for you to become a concert pianist, but that is not your goal. Continue with your music, and pay no attention to jibes of those not as fortunate as you, those who have not retained a youth of spirit.

Claudette Colbert

DEAR Miss Colbert:

For three years, I have been dating a wonderful fellow with whom I have gone just for laughs. For two years we have been in different colleges, so I have seen him only during summer and midwinter vacations, but at those times we have been together every single day.

When he was home this past midwinter vacation, I noticed a great change in him. He had become more quiet, serious, and thoughtful. For the first time, instead of wise-cracking and kidding all the time, he had some deep opinions to discuss.

He will graduate in June, and from things he said in January, I know he plans to marry as soon as he has a job.

We have never been sweethearts, just pals. He has never kissed me, except in a kidding way, just to muss up my hair, or to tease me in front of our friends.

I know that he is the person for me, but I can't figure out how to call it to his attention that I am the girl for him.

Eleanor N.

I don't want to throw you into any state of gloom, but I think it might be a good idea for you to face the fact now that for two years you have been separated from your friend for ten months each year. It's true that your vacations were spent together, but the very attitude of this man should have warned you that he regarded you as a pal, not a sweetheart.

If he is still unattached when he comes home this summer, you might try, by dressing in a thoroughly feminine fashion, by wearing your hair in a becoming new style, by showing your ability to cook, to entertain creditably, to call his attention to you as a girl instead of a pal.

In some cases, particularly when the girl and boy see one another every few
(Continued on page 8)

**MONUMENTAL BEST-SELLER!
TOWERING SCREEN TRIUMPH!**

GARY COOPER

THIS IS HIS ROLE OF ROLES!

**"No man takes
what's mine!"**



**IT'S AN
EMOTIONAL
EXPLOSION!**

*He's ROARK who lives
by no rules except his own!*

*She's DOMINIQUE
— the only kind of
woman for his brand of man!*

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FROM WARNER
BROS!**

LOOK AHEAD TO THE THRILL OF **THE**
FOUNTAINHEAD

CO-STARRING

PATRICIA NEAL

with
RAYMOND MASSEY
KENT SMITH
ROBERT DOUGLAS
HENRY HULL
RAY COLLINS

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and odor a full 24 hours!

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(Continued from page 6)
days, this sort of transformation is not easy to achieve, but you will have been separated for six months, so becoming a new person should be fairly easy.
Claudette Colbert

Dear Miss Colbert:

I want to get married and have a home. I am thirty-one and a college graduate. When I was younger I had many beaux. The boy I loved died. During the years of going with him and loving him, my family discouraged any interest I might have developed in someone else. After his death, I discovered that I had, so to speak, missed the boat. During the past few years I have met several men but in every case, my family disapproved of them.

Ours is a huge family and everyone seems to have the right to pass on the qualifications of my escorts. Even uncles, aunts, and cousins have to be consulted. I am now deeply interested in a man of thirty-eight who is a writer, but who is working in another field at present. He is capable and, in my estimation, has talent. However, he is not physically handsome and my family has already started to ridicule him on this score. Furthermore, he is divorced and my family is opposed to divorce.

I love my family and have always taken their advice but now I feel trapped. Sometimes I feel shut out from the things every girl has a right to expect. I gloried in family protection when I was younger, but now I wonder whether it was the best thing for my own growth. I don't see how I am going to get family approval of my marriage. What do you think of marrying against the family? Will I live to regret breaking my family bonds?

Tedura Ann H.

Usually it is heartbreakingly wrong for a teen-age girl to marry against her parents' wishes. However, you are a fully matured adult. I think you are capable of selecting a good man and making a lasting marriage.

The thing to do is to break clean. Tell your family how you feel about this man, and announce, with conviction, that you are going to marry him. And do so, with quiet dignity.

Tell your family, too, that you hope for normal family relations, provided they intend to be cordial to your husband. Otherwise you will live your own life.

I think you will discover that your family, even if grudgingly, will admit the justice of your courageous action, once a step has been taken.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

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(OH! THOSE SONGS!)

YES SIR, IT'S TERRIFIC!
(OH! THOSE CO-EDS!)



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"LOOK AT ME"... "THEY'VE NEVER FIGURED OUT A WOMAN!"
"MEN ARE LITTLE CHILDREN"... "YES SIR, THAT'S MY BABY!"

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Kept smooth and
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Nair... the safe, odorless
depilatory lotion...
that removes leg hair
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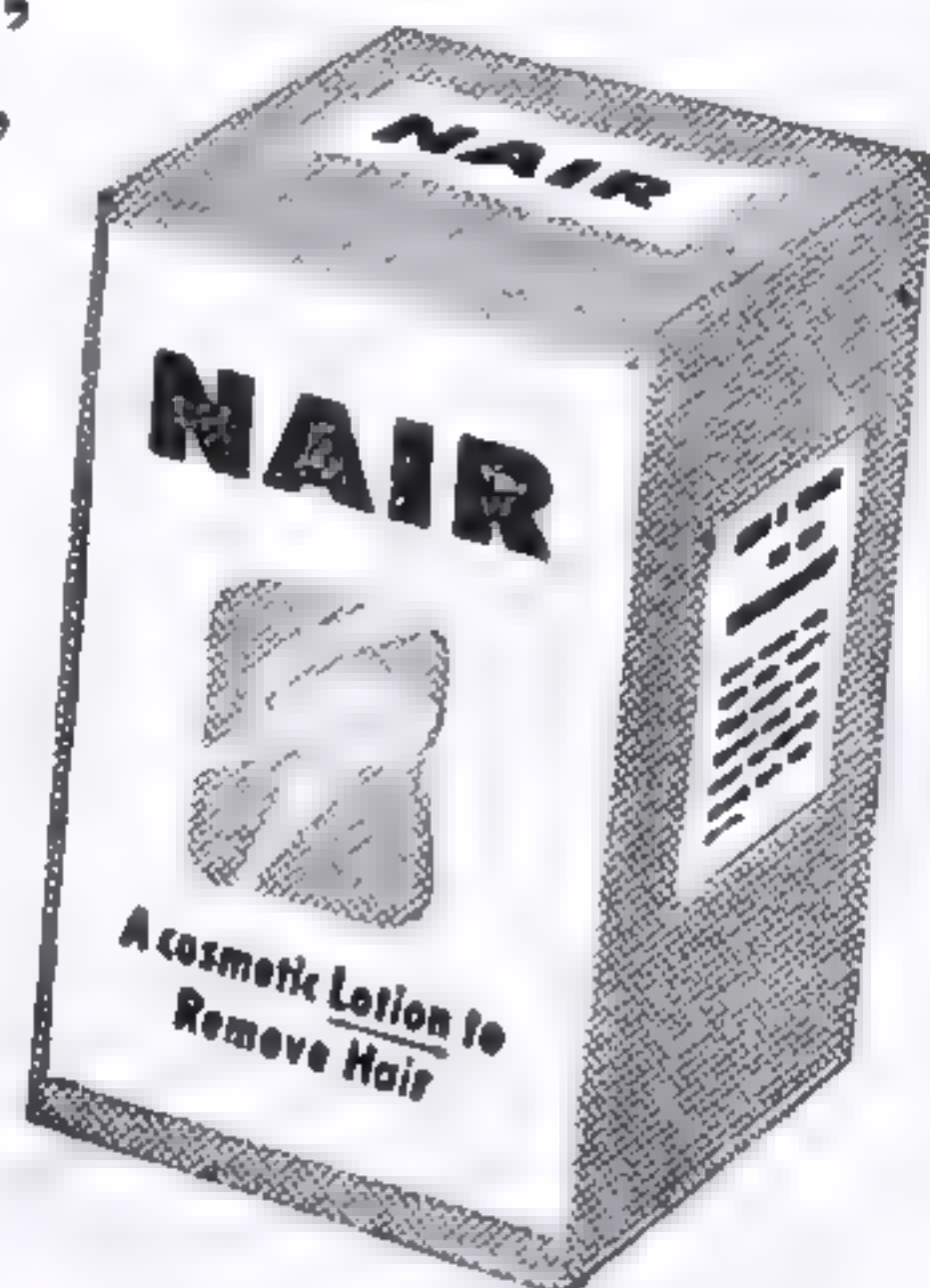
Lady—throw your razor away—use safe, odorless, new Nair lotion to keep legs smoother... more exciting.

No nicks... no bristles... no stubbly regrowth. No irritation to normal skin.

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AFRICA SCREAMS—Nassour-UA: Buzz Johnson, Bud Abbott; Stanley Livingston, Lou Costello; Diana Emerson, Hillary Brooke; Boots, Max Baer; Grappler, Buddy Baer; Clyde Beatty; Frank Buck; Gunner, Shemp Howard; Harry, Joe Besser.

AGAINST THE WIND—Rank-Eagle Lion: Father Philip, Robert Beatty; Michele, Simone Signoret; Cronk, Jack Warner; Duncan, Gordon Jackson; Picquart, Paul Dupuis; Julie, Gisele Preville; Emile, John Slater; Andrew, Peter Illing; Ackerman, James Robertson Justice; Malou, Sybilla Binder; Marie Berlot, Helene Hansen; Commandant, Gilbert Davis; Frankie, Andrew Blackett; Verreker, Arthur Lawrence; Marcel Van Hecke, Eugene Deckers; Balthasar, Leo De Pokorny; Carey, Rory Macdermot; The Abbot, Andre Morell; Lewis, Kenneth Villiers; Capt. Parker, Kenneth Hyde; German Officer, Olaf Olsen; Blondel, Jean Pierre Hambye; Joseph, Philo Hauser; Flour, George Kersen; Capt. Rich, Martin Bradley; Sgt., Duncan Lewis; Bridie, Sheila Carty; Herremans, Rene Poirier; Madame Meyer, Margot Lassner; Doctor, Robert Wyndham; German Sgt. Maj., Guy Stephen Deghy.

BEAUTIFUL BLONDE FROM BASHFUL BEND, THE—20th Century-Fox: Freddie, Betty Grable; Blackie Jobero, Cesar Romero; Charles Hingleman, Rudy Vallee; Conchita, Olga San Juan; Basserman Boy, Sterling Holloway; Doctor, Hugh Herbert; Mr. Jorgensen, El Brendel; Judge O'Toole, Porter Hall; Roulette, Patti Behrs; Mrs. O'Toole, Margaret Hamilton; Basserman Boy, Danny Jackson; Mr. Hingleman, Emory Parnell; Sheriff, Alan Bridge; Joe, Chris-Pin Martin; Sheriff Sweetzer, J. Farrell MacDonald; Mr. Basserman, Richard Hale; Mrs. Hingleman, Georgia Caine; Mrs. Smidlap, Esther Howard; Conductor, Harry Hayden; Messenger Boy, Chester Conklin; Freddie (Age 6), Mary Monica MacDonald; Dr. Schultz, Torben Meyer; Bartender, Dewey Robinson; Dr. Smidlap, Richard Kean; Station Agent, Harry Tyler; Pullman Porter, Dudley Dickerson; Grandpa, Russell Simpson.

BLUE LAGOON, THE—Rank-U-I: Emmeline Foster, Jean Simmons; Emmeline Foster (as a child), Susan Stranks; Michael Reynolds, Donald Houston; Michael Reynolds (as a child), Peter Jones; Paddy Button, Noel Purcell; Dr. Murdoch, James Hayter; James Carter, Cyril Cusack; Mrs. Stannard, Nora Nicholson; Capt. of Cargo Ship, Maurice Denham; Mr. Ansty (First Mate), Philip Stainton; Second Mate (Mr. Bruce), Patrick Barr; Trotter, Lyn Evans; Craggs, Russell Waters; Yachtsman, Stuart Lindsell; His Wife, Dorothy Batley.

CALAMITY JANE AND SAM BASS—U-I: Calamity Jane, Yvonne de Carlo; Sam Bass, Howard Duff; Katherine Egan, Dorothy Hart; Sheriff Will Egan, Willard Parker; Jim Murphy, Norman Lloyd; Joel Collins, Lloyd Bridges; Dean, Marc Lawrence; Dakota, Houseley Stevenson; Abe Jones, Milburn Stone; Link, Clifton Young; Morgan, John Rodney; Marshal Peak, Roy Roberts; Mrs. Egan, Ann Doran; J. Wells, Charles Cane; Doc Purdy, Walter Baldwin.

COLORADO TERRITORY—Warners: Wes McCQueen, Joel McCrea; Colorado Carson, Virginia Mayo; Julie Ann, Dorothy Malone; Winslow, Henry Hull; Reno Blake, John Archer; Duke Harris, James Mitchell; U. S. Marshal, Morris Ankrum; Dave Rickard, Basil Ruysdael; Brother Tomas, Frank Puglia; Wallace, Ian Wolfe; Pluthner, Harry Woods; A Prospector, Houseley Stevenson; The Sheriff, Victor Kilian; Station Agent, Oliver Blake.

COME TO THE STABLE—20th Century-Fox: Sister Margaret, Loretta Young; Sister Scolastica, Celeste Holm; Robert Mason, Hugh Marlowe; Miss Potts, Elsa Lanchester; Luigi Rossi, Thomas Gomez; Kitty, Dorothy Patrick; Bishop, Basil Ruysdael; Anthony James, Dewey Wilson; Monsignor, Regis Toomey; Heavy Man, Mike Mazurki; Father Barraud, Henri Letondal; Jarman, Walter Baldwin; Mr. Thompson, Tim Huntley; Mrs. Thompson, Virginia Keiley; Mr. Newman, Louis Jean Heydt; Nuns, Patti Behrs; Nan Boardman; Louise Colombet; Georgette Duane; Yvette Reynard; Loulette Sablon; Mr. Matthews, Ian MacDonald; Mrs. Matthews, Jean Prescott; Willie, Gordon Gebert; Johnnie, Gary Pagett; Station Master, Nolan Leary; Sheldon, Wallace Brown; George, Danny Jackson; Whitey, Edwin Max; Policemen, Russ Clark; Robert Faulk; Manicurist, Marion Martin.

FORBIDDEN STREET, THE—20th Century-Fox: Henry Lambert, Dana Andrews; Adelaide, Maureen O'Hara; The Sow, Dame Sybil Thorndike; Mrs. Culver, Fay Compton; The Blazer, Diana Hart; Alice, Ann Butchart; Mr. Compton, Wilfred Hyde White; Tress, Anthony Tancred; Old 'Un, Herbert Walton; Adelaide (as a child), June Allen; Alice (as a child), Suzanne Gibbs; Ragged Child, Heather Latham; John Wright's Marionettes.

GIRL FROM JONES BEACH, THE—Warners: Bob Randolph, Ronald Reagan; Ruth Wilson, Virginia Mayo; Chuck Donovan, Eddie Bracken; Connie Martin, Dona Drake; Judge Bullfinch, Henry Travers; Mrs. Wilson, Lois Wilson; Miss Shoemaker, Florence Bates; Mr. Graves, Jerome Cowan; Miss Brooks, Helen Westcott; Jim Townsend, Paul Harvey; Mr. Evergood, Lloyd Corrigan; Lorraine Scott, Myrna Dell; Mr. Moody, William Forrest; Woody Wilson, Gary Gray.

GREAT DAN PATCH, THE—Frank-UA: David Palmer, Dennis O'Keefe; Cissy Lathrop, Gail Russell; Ruth Treadwell, Ruth Warrick; Aunt Neddy, Charlotte Greenwood; Dan Palmer, Henry Hull; Ben Lathrop, John Hoyt; Chet, Arthur Hunnicutt; Voodoo, Clarence Muse; Bud Ransome, Harry Lauter.

GREAT GATSBY, THE—Paramount: Jay Gatsby, Alan Ladd; Daisy Buchanan, Betty Field; Tom Buchanan, Barry Sullivan; Nick Carraway, MacDonald Carey; Jordan Baker (Carraway), Ruth Hussey; Wilson, Howard Da Silva; Myrtle Wilson, Shelley Winters; Klipspringer, Elisha Cook Jr.; Myron Lupus, Ed Begley; Dan Cody, Henry Hull; Ella Cody, Carole Mathews; Owl Man, Nicholas Joy; Mavromichaelis, Tito Vuolo.

IT HAPPENS EVERY SPRING—20th Century-Fox: Vernon Simpson, Ray Milland; Deborah Greenleaf, Jean Peters; Monk Langan, Paul Douglas; Stone, Ed Begley; Dolan, Ted de Corsia; Prof. Greenleaf, Ray Collins; Mrs. Greenleaf, Jessie Royce Landis; Schmidt, Alan Hale Jr.; Isbell, Bill Murphy; Prof. Forsythe, William E. Green; Bell, Edward Keane; Mueller, Gene Evans; Parker, Al Eben; Miss Collins, Ruth Lee; Fan, John Butler; Miss Mengalstein, Jane Van Duser; Mac, Ray Teal; Prof. Grandon Rhodes; Policeman, Mickey Simpson; Boy, Johnny Calkins; Dr., Harry Cheshire; Clerk, Harry Seymour; Reporters, Robert B. Williams; Charles Flynn.

LADY GAMBLES, THE—U-I: Joan Boothe, Barbara Stanwyck; David Boothe, Robert Preston; Corrigan, Stephen McNally; Ruth Phillips, Edith Barrett; Dr. Rojac, John Hoyt; Barky, Elliott Sullivan; Frenchy, John Harmon; Chuck, Phil Van Zandt; Tony, Leif Erickson; Bank Clerk, Curt Conway; Pawnbroker, Houseley Stevenson; Mr. Sutherland, Don Beddoe; Mrs. Sutherland, Nana Bryant; Bellboy, Anthony Curtis; Hotel Clerk, Peter Leeds; Murphy, Frank Moran; Gross Lady, Esther Howard; Bert, John Indrisano.

LAW OF THE GOLDEN WEST—Republic: William F. Cody, Monte Hale; Otis Ellis, Paul Hurst; Ann Calvert, Gail Davis; Clete Larrabee, Roy Barcroft; Quentin Morell, John Holland; Wayne Calvert, Scott Elliott; Belden, Lane Bradford; Gibson, Harold Goodwin; Isaac, John Hamilton.

NEPTUNE'S DAUGHTER—M-G-M: Eve Barrett, Esther Williams; Jack Spratt, Red Skelton; Jose O'Rourke, Ricardo Montalban; Betty Barrett, Betty Garrett; Joe Backett, Keenan Wynn; Xavier Cugat, Himself; Lukie Luzette, Ted de Corsia; Mac Mozolla, Mike Mazurki; Julio, Mel Blanc; Groom, Juan Duval; Tall Wrangler, George Mann; Little Wrangler, Frank Mitchell.

RED STALLION IN THE ROCKIES—Eagle Lion: Thad Avery, Arthur Franz; Talky Carson, Wallace Ford; Matthew Simpson, Ray Collins; Cindy Smith, Jean Heather; Dave Ryder, James Davis; Martha Simpson, Leatrice Joy; Dynamite, The Red Stallion.

REIGN OF TERROR—Wanger-Eagle Lion: Charles D'Aubigny, Robert Cummings; Madelon, Arlene Dahl; Francois Barras, Richard Hart; Fouche, Arnold Moss; Robespierre, Richard Basehart; Saint Just, Jess Barker; Tallien, Norman Lloyd; Danton, Wade Crosby; Bourdon, William Challee; Cecile, Georgette Windsor; Sergeant, Charles McGraw; Farmer's wife, Ellen Lowe; Farmer, John Doucette; Gatekeeper, Frank Conlan; Marquis de Lafayette, Wilton Graff; Duval, Charles Gordon; Grandma, Beulah Bondi.

ROUGHSHOD—RKO: Clay, Robert Sterling; Mary, Gloria Grahame; Steve, Claude Jarman Jr.; Lednoo, John Ireland; Elaine, Jeff Donnell; Helen, Myrna Dell; Marcia, Martha Hyer; Jim Clayton, George Cooper; Jed Graham, Jeff Corey; Ma Wyatt, Sara Haden; Pa Wyatt, James Bell; Fowler, Shawn McGlory; McCall, Robert B. Williams; Peters, Steve Savage; Sheriff, Edward Cassidy.

SAND—20th Century-Fox: Jeff Keane, Mark Stevens; Joan Hartley, Coleen Gray; Chick Palmer, Rory Calhoun; Doug, Charley Grapewin; Boyd, Bob Patten; Tony, Mikel Conrad; Clem, Tom London; Don, Paul Hogan; Bill, Jack Gallagher; Sam, William (Bill) Walker; Jim Gannon, Davison Clark; Dr. Dunlap, Ben Erway; Logan, Harry Cheshire; Indians, Iron Eyes Cody; Joseph Cody, Jay Silverheels.

STAMPEDE—Allied Artists: Mike, Rod Cameron; Connie, Gale Storm; Ball, Johnny Mack Brown; Tim, Don Castle; Stanton, Donald Curtis; Furman, John Miljan; Varick, Jonathan Hale; Cox, John Eldredge; Sanderson, Adrian Wood; Slim, Wes. C. Christensen; Roper, James Harrison; Maxie, Duke York; Dawson, Steve Clark; Link Spain, I. Stanford Jolley; Shives, Marshall Reed; Charlie, Philo McCollough.

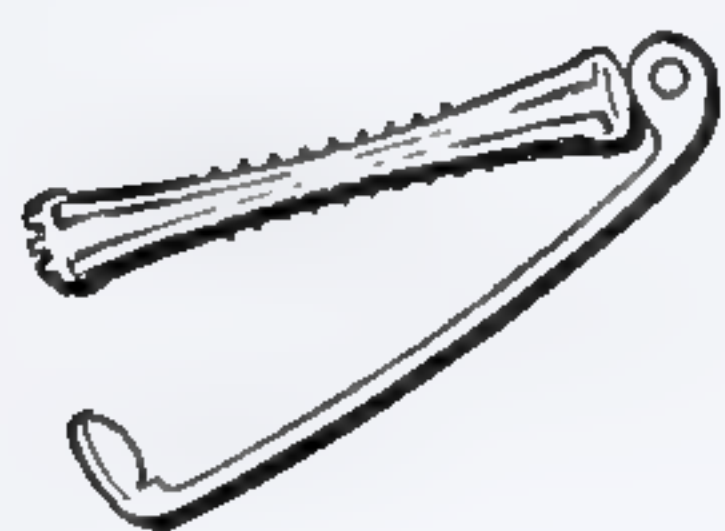
SUSANNA PASS—Republic: Roy Rogers, Roy Rogers; Kay (Doc) Parker, Dale Evans; Rita, Estelita Rodriguez; Carlos Mendoza, Martin Garralaga; Martin Masters, Robert Emmett Keane; Russell Masters, Lucien Littlefield; Del Roberts, Douglas Fowley; Vince, David Sharpe; Bob Oliver, Robert Bice; Themselves, Foy Willing, The Riders of the Purple Sage, Trigger.

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*Cuts winding time in half—
makes it double-easy!*

New exclusive Toni SPIN Curler grips . . . spins . . . locks with a flick of the finger. *No rubber bands!*

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new FASTER process



*Gives you the most
natural-looking wave ever!*

New Photo Method Directions show how Toni waves many types of hair in as little as 30 minutes!

No other home permanent waves hair faster yet leaves it so soft and lustrous, so easy to set and style. For the Toni Waving Lotion is the same gentle lotion that has given over 67 million perfect permanents. Try this exciting Toni with new SPIN Curlers and see how quickly you give yourself the most natural-looking wave you've ever had!

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Complete Set of New Toni SPIN Curlers. No more rubber bands. Makes every wave from now on twice as easy. (\$2 when bought separately.) **\$1.29**

Both for \$2.29

"Now we're both Toni Twins," says Katherine Ring, of Chicago, Ill. "When I saw how easy it was for Kathleene to give herself a Toni with the new SPIN Curlers I decided on a Toni, too!"



Two on a honeymoon beam: Tyrone Power and his bride Linda Christian will remain in Europe until he finishes his new picture "The Black Rose"

News from Outside: : A letter from Tyrone Power, on location in French Morocco for "The Black Rose," reveals it to be a rigorous and exciting experience. His description of their flood-bound escapades, that almost ended in drowning at one point, sound more thrilling than a movie script. We'd love to accept his invitation to be a part of it all . . . From Errol Flynn in Paris, Cal receives an epistle full of cheer and, at the same time, homesickness. After telling us of the sunshine and relaxation and fun, he adds,

INSIDE



Also in the honeymoon picture: George Sanders with his new bride, Zsa Zsa



Madeleine Carroll's caught—between NBC's Dean Martin and Jerry Lewis

"You know, I never thought I'd know the meaning of the word 'homesick.' Find I miss my kids like anything."

About People: : When Twentieth Century-Fox handed Vic Mature a \$50,000 bonus for being a good boy, he cracked, "Yeah, but look what the bad boys and girls get. The choice of any role on the lot, a million dollars' worth of free publicity and a heck of a lot of glamour." Some people think Vic has something there . . . David Brian, who enjoyed making "Flamingo

STUFF

Cal York's Gossip Of Hollywood



Watch this twosome! Audrey Totter and Brian Donlevy attend a premiere



Gigi Perreau of "Death in the Doll House" is off to an early start! In attendance are Marshall Thompson, Roddy McDowall and Jerome Courtland



Bob Alton, Judy Garland before she lost role in "Annie Get Your Gun"

Road" with Joan Crawford here in Hollywood, has a whole new aspect on the business. "Now I understand what they mean by movies being hard work," he says. "Seven weeks near Oxford, Mississippi, with heat, flies, and little else except location shots for 'Intruder in the Dust' to pass the time, has convinced me movies can be a tough job." When David's divorce is final, it's no secret he'll marry Adrian Booth . . . Before leaving for Arizona and the "Copper Canyon" location, Ray Milland asked his little



Ann Miller, Janet Leigh and steady date Arthur Loew Jr. were among the many stars who watched final polo match between the U. S. and Argentina



Sid Grauman of famed Chinese Theatre shows Roy Rogers how to lay that pistol down—in cement hall of fame! With Roy are his wife Dale and The Riders of the Purple Sage. Third from right is Hoot Gibson, cowboy hero of years ago



Liz Taylor's latest beau, William Pawley Jr., gets a taste of movie fare in the M-G-M commissary. Liz seems to be having a hard time deciding—what to eat!

INSIDE STUFF

adopted daughter Victoria what she wanted as a birthday present. "My long hair," the little girl answered without hesitation. It seems Victoria is fearful lest her new daddy and mamma will shear her waist-long blonde hair. The Millands have promised Victoria she can keep her long tresses forever, if she wants to.

Purely Personal: The reported quarrel between Dick Powell and June Allyson in *Romanoffs* was merely an argument about June's forthcoming personal appearance tour to plug her film "The Stratton Story." June wanted Dick to help her escape the rigorous trip and Dick argued it was a matter between Junie and her studio to settle, not he . . . Gloria De Haven looked like the business end of a candle, in her flame chiffon frock, at the Don Loper party for the Charlie Morrisons. Gloria, who had spent the evening before with ex-husband John Payne, had Jack Sasson as her swain . . . Writers, bent on probing out the whys and wherefores of young Douglas Dick, who did such a fine job as the young major in "Home of the Brave," are having it tough. Young Dick is a shy, sensitive lad who sincerely and honestly feels his private life should be his very own. Incidentally, all the lads in the picture worked so hard and so enthusiastically for its united success, they refused to leave at quitting time and practically survived, the last few weeks, on vitamins and aspirins. The most eloquent (*Continued on page 16*)



Meet Miss Marx: Two-year-old Melinda gets a lift out of seeing daddy Groucho on set of "It's Only Money"



Wedding slant: Mona Freeman, husband Pat Nerney and Phyllis Thaxter at Iris Bynum-David Allerdyce wedding



Not a Western picture: Bill Boyd (*Hopalong Cassidy*) dons a tux for Ciro night out with pretty wife Grace

INSIDE STUFF

talker of the lads is the Negro lad, James Edwards, who may trek to Europe for another film in the near future.

Wrong Number: It puzzled John Dall. He could make little meaning out of it. And yet, regularly each evening, came a phone call from a prominent director who chatted a few moments about nothing in particular, and then hung up.

At first John was flattered, thinking the director had some choice role in mind, but after a week, with nothing said, he began to wonder.

But the mystery solved itself only a few nights later, when the director telephoned. "Hey, doesn't your sister ever answer the phone?" he asked.

"Sister?" said John. "What sister?"

"Why, Arlene. Isn't Arlene Dahl your sister?" he asked.

Needless to say, after John explained they were strangers who didn't even spell their names the same, he never had another phone call.

Valley Dinner: To dinner at the charming Valley home of Francis and Marion Lederer, with neighbor Lucille Ball as another guest. It had been Lucille's radio day and during dinner in the quaint white-bricked combination dining room and kitchen, we listened to the repeat show, recorded for the West, of Lucille's amusing program, "My Favorite Husband."

Francis, who had just finished "After Midnight," raved about its star, Alan Ladd. He told of Alan's patience in re-learning several rewritten versions of a single scene, without a word of complaint. "Huh," snorted Lucille, "in 'Miss Grant Takes Richmond,' Bill Holden and I had to learn rewritten scenes seven and eight times." And Lucille, in turn, raved over Holden's ability to transform a stodgy scene into something bright and alive. Nice, Cal reflected, to hear artists speak so highly of their co-workers.

Husband Desi Arnaz, on tour with his band, telephoned Lucille later in the evening that he'd be home in a few days, and this brought on a flood of amusing anecdotes from Lucille about her telephone experiences with Desi.

Love Thy Neighbor? A day or two after Richard Widmark, his wife and daughter moved (Continued on page 22)



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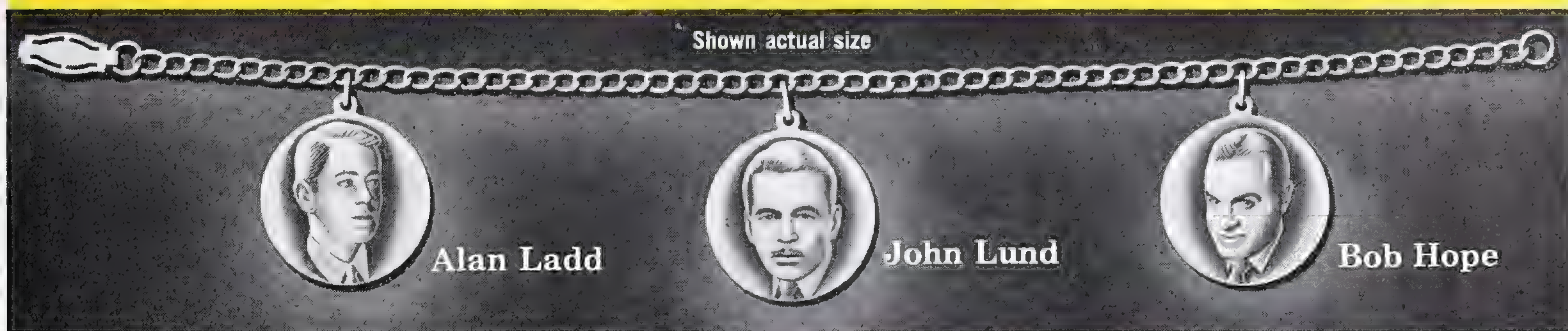
Wanda Hendrix and Philip Friend emoted for NBC's "Hollywood Star Theatre"



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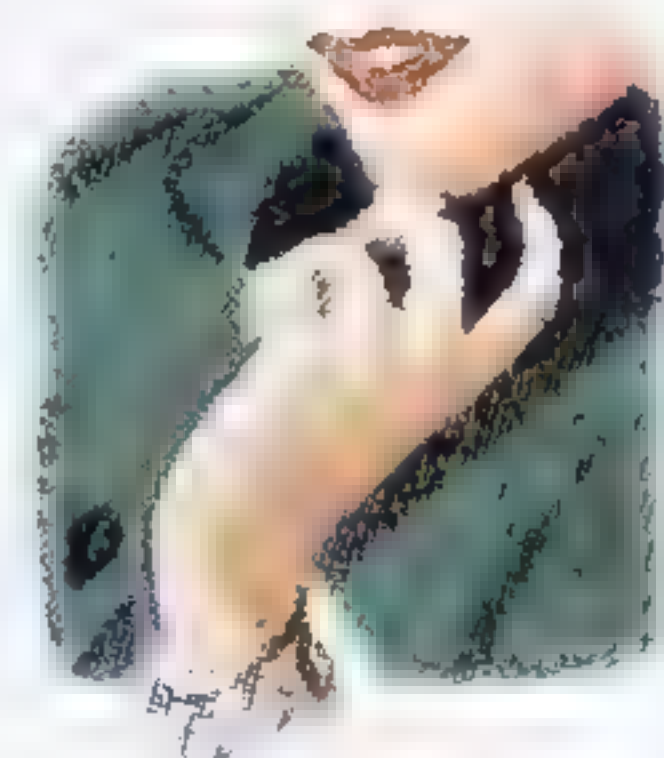
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Brief Reviews

✓ (F) *ADVENTURE IN BALTIMORE* — RKO: Shirley Temple gets into some mildly amusing scrapes, dragging John Agar along. With Robert Young, Josephine Hutchinson. (June)

✓ (F) *ARCTIC MANHUNT* — U-I: Ice-cold crime yarn with embezzler Mikel Conrad as the quarry and insurance agents Harry Harvey and Russ Conway as his pursuers. Fairly exciting chase film. (June)

✓✓✓ (F) *BARKLEYS OF BROADWAY, THE* — M-G-M: Topnotch song-and-dance show marking reunion of Fred Astaire and Ginger Rogers. With Oscar Levant, Jacques Francois, Billie Burke. (July)

✓ (F) *BIG CAT, THE* — Moss-Eagle Lion: It's boy versus beast in this chase film featuring Lon McCallister, Peggy Ann Garner, Preston Foster. (July)

✓✓ (F) *BLACK MAGIC* — Small-UA: Orson Welles puts on a whopping show, hypnotizing nice Nancy Guild to the distress of her sweetheart, Frank Latimore. With Akim Tamiroff, Margot Grahame. (July)

✓ (F) *BRIBE, THE* — M-G-M: Government agent Robert Taylor is after a gang of swindlers, operating in Central America. With John Hodiak, Ava Gardner, Charles Laughton, Vincent Price. (May)

✓ (F) *BRIDE OF VENGEANCE* — Paramount: Elaborate but unreal costume drama of love, hate and revenge with Paulette Goddard as *Lucretia Borgia*, John Lund and Macdonald Carey. (June)

✓✓ (F) *CANADIAN PACIFIC* — 20th Century-Fox: Colorful, exciting Western. Jane Wyatt and newcomer Nancy Olson vie for Randy Scott's affections and Victor Jory is after his hide. (May)

✓✓ (F) *CHAMPION* — Screen Plays-UA: A fight film which packs a wicked wallop and gives Kirk Douglas his best role to date. With Ruth Roman, Marilyn Maxwell and Arthur Kennedy. (June)

✓✓ (A) *CITY ACROSS THE RIVER* — U-I: Stephen McNally tries to steer Peter Fernandez straight to no avail in this story of juvenile crime. With Sue England and Jeff Corey. (June)

✓✓ (F) *CROOKED WAY, THE* — Bogaues-UA: Grim gangland drama in which amnesia victim John Payne gets really pushed around by gangster Sonny Tufts. Ellen Drew is the feminine foil. (July)

(F) *DEATH VALLEY GUNFIGHTER* — Republic: Rough-and-ready Western featuring Allan "Rocky" Lane, a troubleshooter called in by sheriff William A. Henry to rout a bunch of badmen. (July)

✓✓✓ (F) *DOWN TO THE SEA IN SHIPS* — 20th Century-Fox: An adventure-packed voyage with Lionel Barrymore in command of a whaling vessel in 1887. Richard Widmark is First Mate, Dean Stockwell the captain's grandson. (May)

✓✓ (A) *EDWARD, MY SON* — M-G-M: This poignant domestic drama is beautifully acted by Spencer Tracy and Deborah Kerr with able support from Ian Hunter, Mervyn Johns, Leueen MacGrath. (July)

✓ (F) *EL PASO* — Pine Thomas-Paramount: John Payne has a tough time bringing order to El Paso with Sterling Hayden and Dick Foran out to stop him. Gail Russell is the romantic interest. (May)

✓✓ (A) *FALLEN IDOL, THE* — Reed-SRO: Superior British human-interest drama. Subtly acted by child star Bobby Henrey, Ralph Richardson, Michele Morgan and Sonia Dresdel. (July)

✓✓ (F) *FLAMINGO ROAD* — Warners: Joan Crawford's cast as a gal trying to start anew in a small town. With Zachary Scott, David Brian, Sydney Greenstreet. A compelling drama. (June)

✓ (F) *FOUNTAINHEAD, THE* — Warners: A curious, rather stagey picture which nevertheless holds your interest. With Gary Cooper as the architect, Patricia Neal the lovely *femme fatale*, Raymond Massey, Kent Smith. (July)

(F) *HIDEOUT* — Republic: Routine crime movie about a master jewel thief (Ray Collins), a small-town district attorney (Lloyd Bridges) and a gal too smart for her own good (Adrian Booth). (July)

✓✓✓ (F) *HOME OF THE BRAVE* — Screen Plays-UA: This stirring war story, which points up the injustice of racial bigotry, is ably acted by Douglas Dick, Jeff Corey, Lloyd Bridges, James Edwards, Steve Brodie and Frank Lovejoy. (July)

✓ (F) *ILLEGAL ENTRY* — U-I: Lively story of aliens being smuggled across Mexican border. With Howard Duff, Marta Toren, George Brent. (July)

✓ (F) *IMPACT* — Popkin-UA: In this strange triangle tale, Brian Donlevy gets a raw deal from his designing wife, Helen Walker. Ella Raines pops into Brian's life by way of consolation. (June)

✓ (F) *INTERFERENCE* — RKO: In this pigskin drama, teaming Victor Mature and Elizabeth Scott, romance is stressed more than football. With Lucille Ball, Sonny Tufts and Lloyd Nolan. (July)

✓ (F) *JUDGE STEPS OUT, THE* — RKO: Mildly entertaining tale of a Bostonian on a bender with Alexander Knox and Ann Sothorn. (July)

✓✓ (F) *LITTLE WOMEN* — M-G-M: Louisa May Alcott's story of the *March* family is trimmed with Technicolor forget-me-nots. A topnotch cast includes June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh. (May)

✓✓✓ (F) *LOOK FOR THE SILVER LINING* — Warners: Lavish musical of Marilyn Miller's life, full of memories and lilting tunes. With June Haver, Ray Bolger, Gordon MacRae. (July)

✓✓ (F) *LUST FOR GOLD* — Columbia: An exciting true-to-life tale taking you to Superstition Mountain with gold-struck Ida Lupino, Glenn Ford, Gig Young and William Prince. (July)

✓✓ (F) *MANHANDLED*—Paramount: Suspenseful murder-meller in which Dottie Lamour is victimized by scoundrel Dan Duryea. (June)

(F) *MASSACRE RIVER*—Allied Artists: This tale of the Old West could do with less romance and more Indians. With Guy Madison, Rory Calhoun, Carole Mathews, Cathy Downs. (July)

✓ (F) *MIGHTY JOE YOUNG, THE*—Ford-Cooper-RKO: A superduper stunt film about a girl (Terry Moore) and a gorilla brought to Hollywood from Darkest Africa. Funny in a wacky way. (July)

✓✓ (F) *MOTHER IS A FRESHMAN*—20th Century-Fox: This gay collegiate comedy has widow Loretta Young and professor Van Johnson majoring in romance. With Betty Lynn, Robert Arthur. (May)

✓✓✓ (F) *MR. BELVEDERE GOES TO COLLEGE*—20th Century-Fox: Side-splittingly funny sequel to "Sitting Pretty." With Clifton Webb, Shirley Temple and Tom Drake. (June)

✓✓ (F) *MY DREAM IS YOURS*—Warners: It's mighty nice dreaming with Jack Carson as a radio talent scout, Doris Day as his new singing discovery, Lee Bowman, Eve Arden, Adolphe Menjou. (May)

✓✓ (A) *ONE WOMAN'S STORY*—Rank-U-I: An absorbing romantic study of hearts in conflict, with Ann Todd, Claude Rains, Trevor Howard. (July)

✓ (F) *OUTPOST IN MOROCCO*—Bischoff-UA: A bang-up desert drama with George Raft, Marie Windsor, Akim Tamiroff. (June)

✓ (F) *PREJUDICE*—New World Films: A sincere, worthwhile picture dealing with religious and racial bias. With David Bruce, Bruce Edwards. (July)

(F) *PRINCE OF THE PLAINS*—Republic: This oft-told sagebrush saga has cowboy Monte Hale turning tables on Rory Mallinson and Roy Barcroft. (July)

✓✓✓ (A) *QUARTET*—Rank-Eagle-Lion: Four delightful stories from W. Somerset Maugham's pen make this topnotch entertainment. A "different" kind of picture for sophisticated tastes. (May)

✓ (F) *RED CANYON*—U-I: Here's a bang-up prairie drama with Ann Blyth, Howard Duff, George Brent, Edgar Buchanan and Jane Darwell. (May)

✓✓ (F) *RED PONY, THE*—Republic: This sentimental story revolves around a boy and his pony. With Robert Mitchum, Shepperd Strudwick, Myrna Loy, Peter Miles. (May)

✓✓ (F) *SARABAND*—Rank-Eagle Lion: Vivid historical film of 1680's, starring Stewart Granger and Joan Greenwood, ably supported by Francoise Rosay, Flora Robson and Peter Bull. (June)

✓✓ (F) *SCOTT OF THE ANTARCTIC*—Rank-Eagle Lion: A superb snow-and-ice epic dealing with Captain Scott's expedition to the South Pole in 1911-12. With John Mills, Derek Bond. (May)

✓✓ (F) *SECRET GARDEN, THE*—M-G-M: Margaret O'Brien is a little vixen in this unusual movie of Victorian days. With Herbert Marshall, Dean Stockwell, Brian Roper. (July)

✓ (A) *SET-UP, THE*—RKO: Robert Ryan takes a brutal beating in a powerful story of the fight game. With Audrey Totter, George Tobias. (June)

✓✓ (F) *SORROWFUL JONES*—Paramount: Place your bets on this amusing remake of "Little Miss Marker." With Bob Hope, Lucille Ball, Mary Jane Saunders, William Demarest. (July)

✓✓ (F) *SOUTH OF ST. LOUIS*—Warners: Brisk action-filled Civil War romance ably acted by Joel McCrea, Zachary Scott, Douglas Kennedy, Alexis Smith, Dorothy Malone. (May)

✓✓ (F) *STRATTON STORY, THE*—M-G-M: A heartwarming movie based on the real-life story of baseball pitcher Monte Stratton. With Jimmy Stewart, June Allyson, Frank Morgan. (June)

✓✓ (F) *STREETS OF LAREDO*—Paramount: A rip-roarin' Western with more than a dash of romance. With Macdonald Carey, William Holden, Bill Bendix, Mona Freeman. (July)

✓✓ (F) *TAKE ME OUT TO THE BALL GAME*—M-G-M: A triple-header with Frank Sinatra and Gene Kelly as a pair of baseball players of yesteryear and Esther Williams as the team's boss. Betty Garrett and Jules Munshin add laughs. (June)

✓ (A) *TOO LATE FOR TEARS*—Stromberg-UA: It's murder for money with Liz Scott as a hard-hearted gal gambling for big stakes. With Dan Duryea, Don DeFore, Arthur Kennedy. (June)

✓✓ (F) *TULSA*—Wanger-Eagle Lion: Rowdy, oil saga in which Susan Hayward is up to her pretty neck in derricks and suitors. There's Robert Preston, Pedro Armendariz and Lloyd Gough. (June)

✓ (F) *UNDERCOVER MAN, THE*—Columbia: When Uncle Sam closes in on a big-shot racketeer for income tax evasions, Glenn Ford is the agent assigned to the job. Nina Foch is his patient spouse. A good game of hide-and-seek. (June)

✓✓ (F) *WE WERE STRANGERS*—Columbia: Savage, taut melodrama, starring Jennifer Jones and John Garfield. With Pedro Armendariz, Gilbert Roland and David Bond. (May)

✓✓ (F) *WINDOW, THE*—RKO: An edge-of-the-seat thriller about a lad whose tall tales got him into trouble. With Bobby Driscoll, Arthur Kennedy, Paul Stewart, Barbara Hale, Ruth Roman. (June)

✓ (F) *YOUNGER BROTHERS, THE*—Warners: Here's a rip-snortin' Western about four brothers—Wayne Morris, Bruce Bennett, Robert Hutton and James Brown—who yearn to turn from banditry to farming if folks will only let them. With Janis Paige, Geraldine Brooks. (June)

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LAUGHING Stock

BY ERSKINE JOHNSON

WHEN he first started telling jokes from the stage, Bob Hope was scared and hid behind blackface. He thought that would make the jokes funnier. But one night he was late, didn't have time to put on the blackface and went out as is. The audience laughed as it had never laughed before. The theater manager told him: "Bob, please don't put on blackface again. You've got a perfect face to make jokes with." Hope never wore blackface again.

There's one sure sign of true love in Hollywood: When the girl adores the boy from the top of his toupee to the bottoms of his elevator shoes.

Jimmy Durante bet on a horse at Santa Anita and the nag lost by inches. "What that horse needed," bragged an ex-jockey, "was my riding."

"What he needed," corrected Durante, "was my nose."

Fibber McGee and Molly returned to Hollywood from their ranch near Bakersfield with the news that they lost their hired man the hard way. He won a scholarship to Harvard.

Talking about Al Jolson, comedian Danny Thomas cracked: "I understand he has the greatest insurance policy ever written. If he should die, they bury Larry Parks."

Things are so tough in Hollywood, Sabu is wearing a paper towel around his head.

Since Hollywood's production slump, Ruth Hussey has been doing more stage plays than films. Recently she heard that M-G-M was re-releasing, "The Philadelphia Story," in which she was featured.

Ruth told a friend: "You know, with my luck, I probably won't even be in it."

Frank Sinatra occasionally can rib himself.

Someone once asked him if he was a blood donor.

Frankie replied: "I'm not even a blood owner."

Talking about a big star who has had a series of very bad pictures, Fannie Brice quipped:

"He's terribly conceited. He thinks he's the biggest flop in Hollywood."

There's a wonderful gag between Jack Carson and Joan Crawford in "It's a Great Feeling." Joan, playing herself in a quick scene, gives Jack a tongue-lashing for trying to wreck her life and then slaps him.

"Why did you do that?" asks Carson. "Oh," says Crawford, blankly, "I do that in all my pictures."

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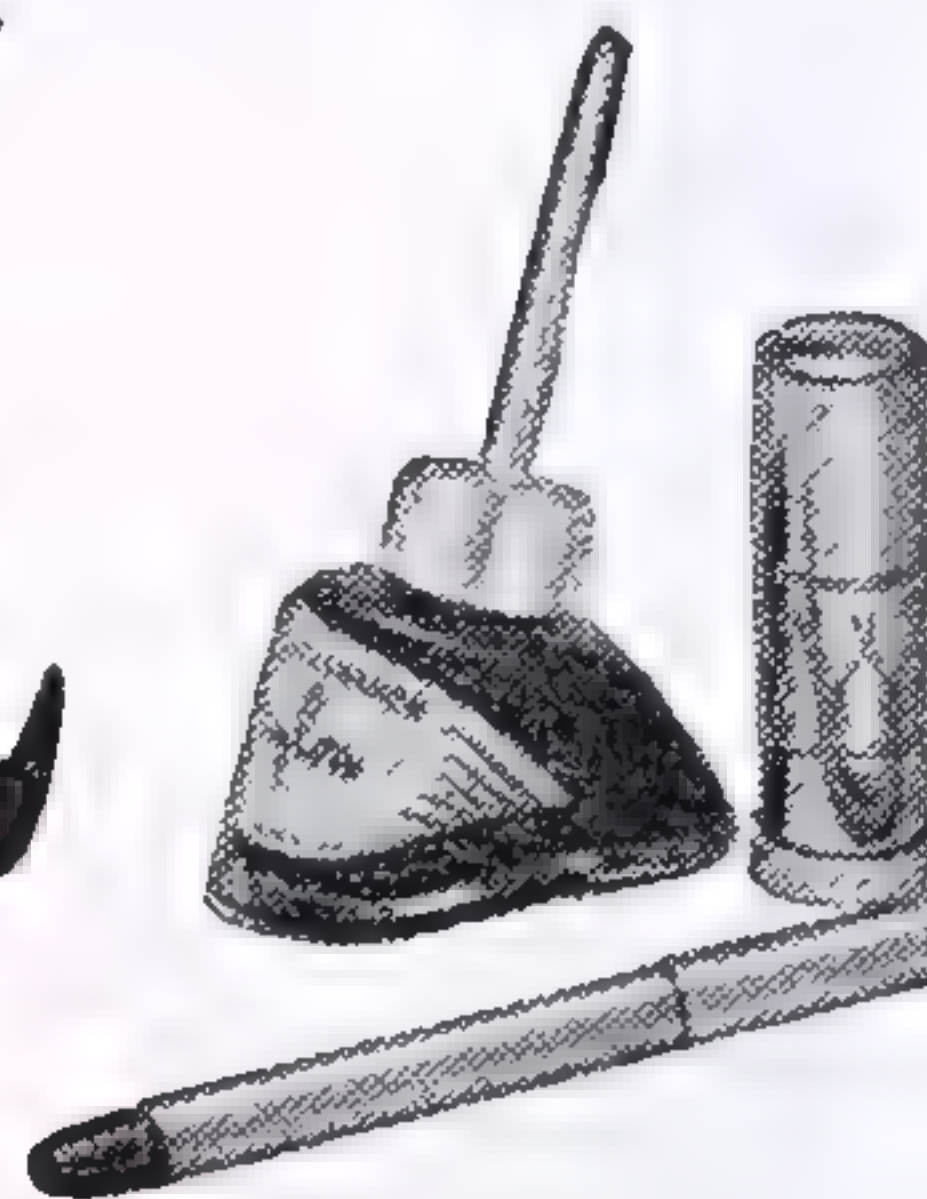
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INSIDE STUFF

Time out for lunch: Bill Lundigan and Jeanne Crain co-star in much-discussed film "Pinky"



(Continued from page 16) into their new home, they noticed a woman with a small boy by the hand, walking back and forth before the house.

The small boy was pointing and talking excitedly.

That evening, as Richard went to get into his car, the woman and the boy passed again, only this time she stopped and frankly stared at Richard.

"Oh, Mr. Widmark," she explained, "do excuse me for seeming curious. I couldn't be more embarrassed. I didn't know it was you who moved into this place."

Richard looked puzzled. "You see, my son here saw you move in and ran home to tell his Daddy and me that a big gangster had moved in right near us. I, well, this is such a nice neighborhood, I, well, frankly I," she faltered and joined Dick in a good laugh.

"I think maybe he sees too many movies," the mother said, leading her charge away.

The "Pinky" Set: The "Pinky" set which, due to its dynamic racial theme, is kept closed most of the time, was a lively one the day Cal sneaked in.

The scene called for Bill Lundigan to drive up to the small home of Ethel Waters and Jeanne Crain and alight from his car. Ethel was to meet him at the front door.

Director Elia Kazan called "Camera," the lights blazed, Bill sat out of sight in his car awaiting his cue, but nowhere in sight was Ethel.

Before the director could call "cut," there was a small commotion out of camera range. To the astonishment of everyone, Miss Waters suddenly leaped from handsome Bill's car and began a tirade. "Young man, how dare you?" she stormed. "The next time you ask a young lady to go riding, I hope you'll behave like a gentleman. I've never been so insulted . . ." and on and on, she ranted, until the entire company suddenly caught on that this famous Negro actress was doing a walk-home-from-a-ride take-off. It took five minutes before the laughter finally quieted down. Incidentally, Miss Waters is a favorite with everyone on the set.

Sight of the Month: It went by so fast, and the sight was so unexpected, Cal couldn't believe his eyes. But before we could shut our mouth, agape with dumfoundedness, there it was again, tearing around the publicity building at Twentieth Century-Fox studios; Ann Sheridan, astride a roaring motorcycle, with Cary Grant snugly relaxed in the basket-seat. It began in England, we learned, when Ann and Cary rode the motorcycle for a scene in "I (Continued on page 104)



Looks are deceiving: Howard Duff's expression could mean anything—but those golden locks on Ava Gardner are for the picture duration only

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adventure in grand
larceny that gets him
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deeper in love
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JANE GREER • WILLIAM BENDIX

in

THE BIG STEAL

with

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Executive Producer SID ROGELL • Produced by JACK J. GROSS • Directed by DON SIEGEL

Screen Play by GEOFFREY HOMES and GERALD DRAYSON ADAMS

Based on the famous Saturday Evening Post Story "The Road to Carmichael's" by RICHARD WORMSER





Musical mix-up: Ricardo Montalban finds he needs more than a Latin line to reach Esther Williams

✓✓ (F) **Neptune's Daughter**
(Metro-Goldwyn-Mayer)

A GUY, a girl and a bathing suit. Thus Keenan Wynn explains the plot of this splashy musical. There's a bit more to it than that, however.

Esther Williams is alluring one moment, haughty the next, as Wynn's business partner. Ricardo Montalban is a visiting South American wolf, who plays polo almost as expertly as he makes love. Esther thinks he is dating her scatter-brained sister, Betty Garrett. But Betty is busy chasing woman-shy Red Skelton, if you can picture it!

With Betty's help, Skelton has ample opportunity to put over his slapstick humor. Their burlesque of "Baby, It's Cold Outside" is a riot. Xavier Cugat lends a Latin flavor.

Your Reviewer Says: A fun-filled musical.

✓✓ (F) **Reign of Terror**
(Wanger-Eagle Lion)

THIS historical romance of revolutionary France is rousing film fare with an intricate plot.

Robert Cummings dons cloak and sword for his role of the reckless young patriot, who risks life and limb to save his country and the woman he loves. Pretty Arlene Dahl, as Bob's lady love and fellow-conspirator, handles her role well. As the cruel, hateful *Robespierre*, Richard Basehart barks orders and looks grim. Richard Hart credibly plays a Frenchman who allies himself with Cummings against Basehart. The standout performance is delivered by Arnold Moss as the rascally head of the secret police.

Your Reviewer Says: French-flavored spy story.



Romance prohibited: Alan Ladd and Betty Field learn that bootleggers and blue bloods don't mix

✓✓ (F) **The Great Gatsby** (Paramount)

THE Prohibition Era, so graphically depicted in F. Scott Fitzgerald's novel, serves as the background for an intriguing movie with Alan Ladd as the colorful *Gatsby*.

A rags-to-riches guy, Ladd settles down to enjoy his fortune made in bootlegging. First, he buys a palatial home on Long Island, then cultivates the acquaintance of socialite Macdonald Carey with the idea of renewing an old romance with Carey's cousin, Betty Field. Ten years previously, Alan and Betty were engaged to each other but Betty jilted Ladd for wealthy playboy Barry Sullivan.

It's an interest-filled drama with a notable cast, including Howard da Silva, Shelley Winters, Ruth Hussey, Henry Hull.

Your Reviewer Says: An arresting picture.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Very good ✓ Good
F—For the whole family A—For adults



High stakes: Robert Preston, Barbara Stanwyck; Stephen McNally in grim story of the gambling tables

✓✓ (A) **The Lady Gambles**
(Universal-International)

BARBARA STANWYCK turns in a terrifyingly real characterization of an emotionally unstable female, so badly bitten by the gambling bug that nothing can stop her on the downward path. Not even the loving sympathy of her writer-husband, Robert Preston. Stephen McNally, a cynical gambler, encourages her mad obsession. According to Preston, it's all the fault of her neurotic sister, Edith Barrett, who has given Barbara a guilt complex.

Preston is kindness and patience itself. As for McNally, he's so loaded with looks and personality, that his popularity is due for a decided rise. It's a sordid, fast-paced film acted to the hilt.

Your Reviewer Says: Portrait of a lost lady.

Stage

For Complete Casts of Current Pictures See Page 10

For Best Pictures of the Month
and Best Performances See Page 28

For Brief Reviews of Current Pictures See Page 18



Love goes to bat: The team gets the pennant and Jean Peters, the diamond, when Ray Milland pitches

✓✓ (F) **It Happens Every Spring**
(Twentieth Century-Fox)

NOW it's Ray Milland who takes to baggy plus-fours for some extra-fancy pitching. Ray is a chemistry teacher who brings culture and a dash of glamour to the diamond. How does he win game after game? That's Ray's top secret in which chemistry plays an important part.

As his charming young sweetheart, Jean Peters gets right into the spirit of this screwball comedy, rooting for Ray for all she's worth. Paul Douglas ("A Letter to Three Wives") is fine as Milland's amusing side-kick. There's good teamwork all around with Ray Collins as Jean's college president-father, Jessie Royce Landis as her worried mother, and Ed Begley as a ball club owner.

Your Reviewer Says: Bebop baseball.

✓✓ (F) **The Blue Lagoon (Rank-UI)**

WHAT could be more romantic than to be cast away on an island paradise with the one you love? That's the delightful predicament in which Jean Simmons and Donald Houston find themselves in this original picturesque film.

When Jean and Donald first land on a remote island in the Pacific, along with sailor Noel Purcell, they are mere youngsters who know little about life, still less of love. But, in time, dark-eyed Jean grows into glorious womanhood. Blond, blue-eyed Donald matures into a veritable Greek god. Their sailor-friend has met an untimely death, leaving them to shift for themselves. Always, there's the hope of rescue and curiosity about the outside world.

Your Reviewer Says: A thrill-packed romance.

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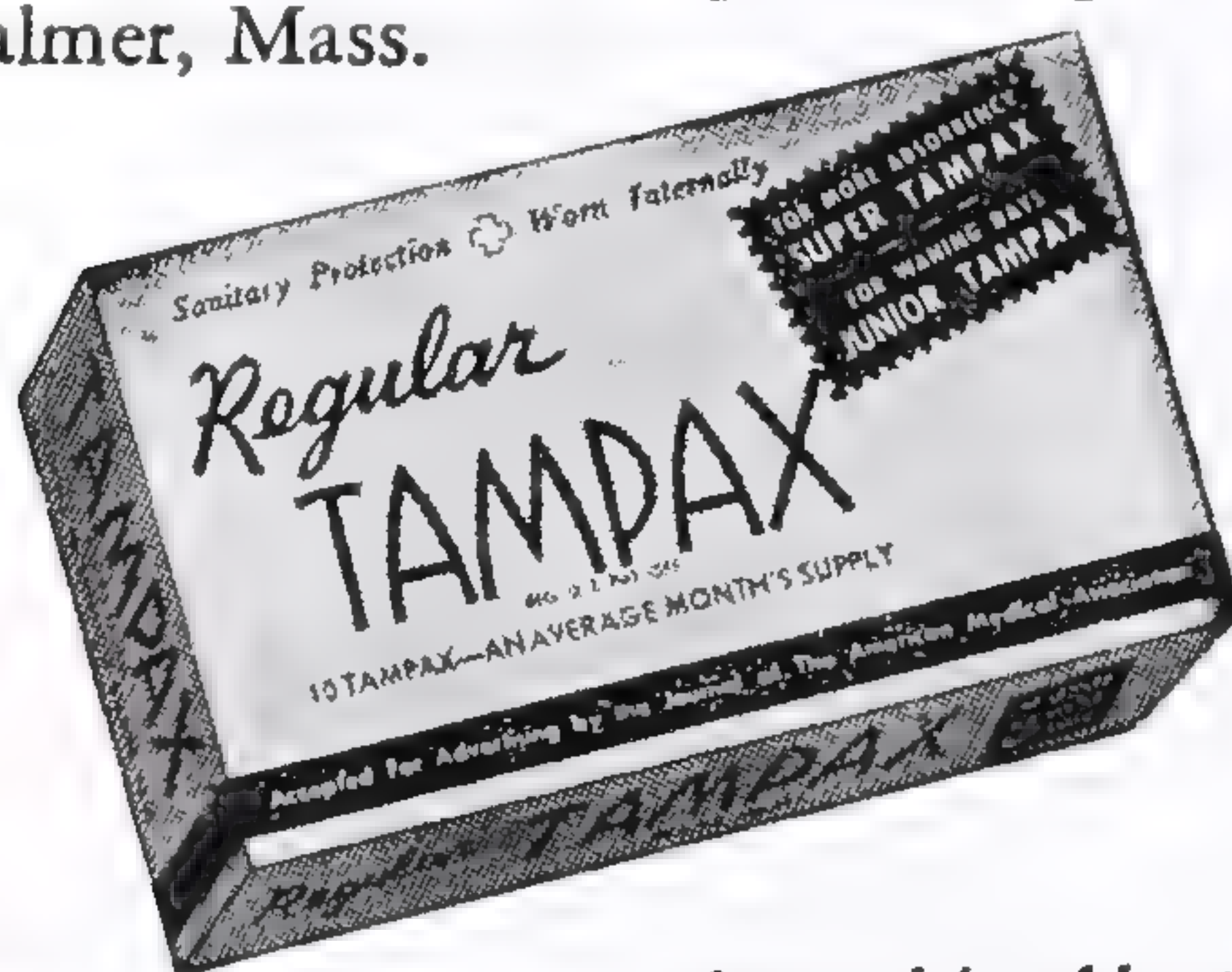


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Shadow Stage

✓✓ (F) Come to the Stable (Twentieth Century-Fox)

IN THIS inspirational picture, Loretta Young plays the role of *Sister Margaret*, whose life is devoted to work and prayer.

Loretta blends noble purpose with sweet serenity and gentle humor. She has a fine co-worker in Sister Celeste Holm. Arriving from France, where they spent the war years, the two nuns descend upon the New England town of Bethlehem. There they visit artist Elsa Lanchester, whose stable has been converted into a studio. The Sisters' plan to build a children's hospital nearby seems impossible without financial support, but theirs is the faith that moves mountains. Upon learning that big-time gambler Thomas Gomez owns the land needed, they beard him in his lair, then proceed to win over Hugh Marlowe, a worldly young composer.

A splendid cast includes Dorothy Patrick and Dewey Wilson.

Your Reviewer Says: Warm, human, unique.

✓✓ (F) The Girl from Jones Beach (Warners)

STRICTLY a hot weather romance, this is light in substance and long on laughs. It's chock-full of high spirits with Ronald Reagan, Virginia Mayo and Eddie Bracken.

Virginia is a school teacher who could easily double as a bathing beauty. Artist Reagan thinks so and he is an expert on feminine pulchritude. His "Randolph Girl" has become famous but nobody has ever met the mysterious creature. Accordingly, when agent Eddie Bracken tries to promote a deal to put this gorgeous gal on a television show, Reagan is forced to admit she's a dozen different models rolled into one. Then the boys spot Virginia at Jones Beach and drool over her charms. Since Virginia fancies herself as the intellectual type, it's up to Ronnie to figure out a different approach.

Your Reviewer Says: Nifty nonsense.

✓ (F) Susanna Pass (Republic)

ROY ROGERS is in top form in this prairie picture of crooks and killers.

This time, Roy is a game warden who pinch-hits for the sheriff when he is laid up in the hospital. Desperado Douglas Fowley, in an attempt to steal valuable oil wells, dynamites a certain lake which serves as a fish hatchery. The owner's brother is in on the conspiracy to acquire the property and it's Roy's job to put a decided crimp into their dastardly plans.

The tempo is swift, the cowboy ballads pleasing and, here's good news, Dale Evans is back at Roy's side where she belongs.

Your Reviewer Says: Roy mows 'em down.

✓ (F) The Forbidden Street (Twentieth Century-Fox)

TWO men capture Maureen O'Hara's heart in this Victorian romance, and they are both Dana Andrews.

Maureen goes for the same type twice. Her first love is her drawing teacher, an artistic weakling born to break a woman's heart. Her second is also a charming ne'er-do-well, but the difference is that he loves and understands Maureen enough to make the grade. It's an entertaining story.

Dana and Maureen make a very handsome couple. In the role of a repulsive, blackmailing old hag, Dame Sybil Thorndike is a character right out of Dickens.

Your Reviewer Says: Romantic is the word!

✓✓ (F) Colorado Territory (Warners)

HERE'S a swift-moving, suspenseful action film in which Joel McCrea is a big, bold bandit with a price on his head.

Two women figure in Joel's life—Virginia Mayo, ex-dance hall gal eager to forget her wicked past, and Dorothy Malone whom McCrea rescues from a stagecoach holdup along with her grateful father, Henry Hull. Planning one last job, Joel proceeds to a deserted mountain village where he meets James Mitchell and John Archer, a pair of double-crossing outlaws.

McCrea is convincing as a bad man with good instincts. Mayo turns in a laudable performance as the frontier female.

Your Reviewer Says: Fast, exciting thriller.

(F) Law of the Golden West (Republic)

THE early exploits of William F. Cody, better known as "Buffalo Bill," are unfolded to the accompaniment of blazing guns and galloping hoofs. In the leading role, Monte Hale is a right cool customer. John Holland is his adversary.

Out to get the man who murdered his father, Hale sees to it that he is taken into the gang. Then, with Paul Hurst's help, he proceeds to outwit Holland and his strong-arm lieutenant, Roy Barcroft.

The action takes place in Kansas against the background of the Civil War. It's more hysterical, however, than historical.

Your Reviewer Says: Buffalo Bill rides again.

✓ (F) Stampede (Allied Artists)

RANGY Rod Cameron runs into all kinds of trouble in this outdoor drama.

Rod and his fun-loving brother, Don Castle, own an Arizona cattle ranch on which there's a dam. Crooked Donald Curtis and John Eldridge have sold land to a group of settlers, among them high-spirited Gale Storm and her father. Without water the land is worthless, but Cameron refuses to heed their pleas and threats. Fearing reprisals from the settlers, Curtis concocts a desperate plot to blow up the dam and stampede Rod's cattle.

It's a better-than-average Western with time out for a bit of romancing. A capable cast includes Johnny Mack Brown.

Your Reviewer Says: Plumb full of action.

✓ (F) The Beautiful Blonde from Bashful Bend (Twentieth Century-Fox)

AMERICA'S favorite pin-up girl, Betty Grable, has the rowdiest role of her movie-crowded career in this parody on the Wild West. It's a lusty, gusty farce.

Having learned how to handle a gun at her grandpappy's knee, Betty grows up to be a regular *Annie Oakley*, only prettier. Every time she loses her temper, somebody gets hurt. Betty, boiling over when her philandering boy friend, Cesar Romero, makes sheep's eyes at another gal, aims to plug them both. Judge Porter Hall, however, keeps getting in the way. With her cute Mexican girl friend, Olga San Juan, Betty flees town, posing as a teacher.

Betty merely sings one song in this horseless horse opera—unless, of course, you count the brief duet she warbles with Rudy Vallee. Rudy's role is that of Betty's small-town suitor.

Your Reviewer Says: Grable plays rough.
(Continued on page 28)

TOO LATE

TOO LATE

TOO LATE

*In one terrifying moment she realized
what she had done . . . yet it was too late
to turn back . . . TOO LATE FOR TEARS!*



"That's to
remind you
you're in
a tough
racket now."
he said.

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(Continued from page 26)
(F) Red Stallion of the Rockies
(Eagle Lion)

WHAT excitement there is in this Western is provided by the horses.
Dynamite—a horse who steals all the farmer's mares and is the terror of the Rockies—turns out to be a circus critter on the loose. It's up to Arthur Franz and Wallace Ford, unemployed circus folk, to catch *Dynamite* before scoundrelly Jim Davis shoots him for the reward money. There's a heap of wrangling between Davis and his stern uncle, Ray Collins, also a mild love story between Collins' granddaughter, Jean Heather, and Franz.

Your Reviewer Says: Pretty tame.

✓ **(F) Africa Screams**
(Nassour-UA)

ABBOTT and Costello bring bedlam to the jungle. Their antics will put your funnybone right out of joint.
 Scared as he is of a mere kitten, Africa is the last place Costello wants to visit. But his pal Abbott engineers things so they are taken along on an expedition headed by Hillary Brooke. Bud convinces Hillary that Lou is an expert on Africa and will lead her to a certain treasure trove in exchange for a tidy sum. Hillary's two husky bodyguards, prizefighter Max Baer and brother Buddy, are on hand to keep Abbott and Costello in line. Between the muscle men and the wild beasts, the boys succumb to a severe case of jungle jitters.

Your Reviewer Says: Chills and chuckles.

(F) Roughshod (RKO)

GIVEN half a chance, personable Robert Sterling and sultry Gloria Grahame could go places. Not, however, in this static Western which stumbles along in half-hearted fashion. John Ireland and Jeff Corey are also wasted, but Claude Jarman Jr. does better as Sterling's brother.
 Gloria and her dance-hall girl friends, Myrna Dell, Jeff Donnell and Martha Hyer, have been run out of a Nevada town and are stranded on the road. Begrudgingly, Sterling gives them a lift. He wants no truck with women, but Gloria has what it takes to make him change his mind. Meanwhile, escaped convict Ireland and his jail-bird buddies are prowling the countryside. Sooner or later there is bound to be a showdown.

Your Reviewer Says: Run-of-the-range.

✓ **(F) Calamity Jane and Sam Bass**
(Universal-International)

YVONNE DeCARLO, as the notorious girl bandit, handles horse and gun with greater agility than she handles Howard Duff. But then, pretty Dorothy Hart saw Howard first. As if that doesn't put Duff in enough of a spot, he has the stalwart sheriff gunning for him for a little matter of murder and theft. Dorothy loyally refuses to believe her man guilty; Yvonne doesn't care one way or another so long as Howard lets her stick around.
 There's plenty of fast riding with Duff demonstrating, in Technicolor, that he has a way with horses as well as women.

Your Reviewer Says: Double-barrelled action.

✓ **(F) Sand**
(Twentieth Century-Fox)

MANY a movie has shown how a wild horse becomes tame. This one reveals how a tame horse turns wild. His name is

Jubilee and he's a valuable show horse owned by Mark Stevens.
 The train, in which Mark and his stallion are crossing the desert to California, catches fire and the panic-stricken animal dashes out of the car into the Colorado countryside. *Jubilee's* subsequent adventures with man and beast transform him into a savage killer. Rory Calhoun, foreman at Coleen Gray's ranch, is all for shooting the horse on sight, but Stevens offers him a handsome reward to bring him in alive. Coleen proves helpful and, being a good judge of men as well as horses, she falls in love with Mark.

Your Reviewer Says: Saga of a problem horse.

✓ **(F) The Great Dan Patch**
(Frank-UA)

IN the annals of harness racing, *Dan Patch* was the greatest horse of them all. This is his story, a tale in which speed and sentiment are neatly blended.
 Dennis O'Keefe falls heir to the horse when his father Henry Hull is carried off by a heart attack. Having prospered in the city, Dennis builds a track and hires trainer John Hoyt and his daughter Gail Russell to look after *Dan Patch*. Gail secretly worships Dennis and suffers the pangs of unrequited love when Dennis weds snooty, socially ambitious Ruth Warrick. *Dan Patch*, meanwhile, keeps winning more and more races.
 Among supporting players, Charlotte Greenwood and Arthur Hunnicutt give a good account of themselves.

Your Reviewer Says: Homespun and horsey.

✓ **(F) Against the Wind**
(Rank-Eagle Lion)

SABOTAGE is the subject of a sprawling, complex war story from overseas.
 Among the main characters are an attractive young Belgian girl, Simone Signoret; a Catholic priest from Montreal, Robert Beatty; a cynical adventurer, Jack Warner. Also Gordon Jackson, a personable young Scot in love with Simone; Paul Dupuis, a patriotic Frenchman, and John Slater, a middle-aged fugitive from a concentration camp. On orders from their superior in London, they set out to rescue a fellow-conspirator, Peter Illing, who has been seized in occupied Belgium. Just why it's so important to save Illing is never made entirely clear.
 It's an ably acted, provocative picture.

Your Reviewer Says: British brain-teaser.

Best Pictures of the Month

The Blue Lagoon
Colorado Territory
Come to the Stable

Best Performances of the Month

Loretta Young, Celeste Holm, Hugh Marlowe, Elsa Lanchester in "Come to the Stable"
Dana Andrews, Dame Sybil Thorndike in "The Forbidden Street"
Ronald Reagan, Virginia Mayo, Eddie Bracken in "The Girl from Jones Beach"
Barbara Stanwyck, Robert Preston, Stephen McNally in "The Lady Gambles"
Arnold Moss in "Reign of Terror"

Would you let your brother marry an

Anna Lucasta?



The great stage
success brought
excitingly to
the screen

COLUMBIA
PICTURES
presents

Anna Lucasta

Starring

PAULETTE GODDARD

William Bishop · John Ireland · Oscar Homolka

and **BRODERICK CRAWFORD**

Screen Play by Philip Yordan and Arthur Laurents · Based upon the play, "Anna Lucasta", by Philip Yordan
A SECURITY PICTURES PRODUCTION · Directed by IRVING RAPPER · Produced by PHILIP YORDAN



IF YOUR HAIR
LOOKS LIKE THIS —

WHEN IT SHOULD LOOK
LIKE THIS →



*don't use greasy
pomades, brittle lacquer
or sticky hair oil...*

"Suave"
your hair



**"The cosmetic
for hair"**

Your beautician will tell you there's nothing else like Suave to make hair miraculously obedient... whisper-soft, kissable... starry-bright... *Keeps* every tress perfectly in place, and safe from parching sunlight. Rinses out instantly. It's the amazing, new *cosmetic* for hair that outsells ALL women's hairdressings! Greaseless — not a hair oil. No alcohol! For the whole family. At beauty shops, drug and department stores. **50c and \$1**

Helene Curtis Suave

PLATTER

By Joe Martin

YES, SIR, THAT'S MY BABY: Buddy Clark is bound to have a hit disc with "Look at Me"—it's on the back of "Everytime I Meet You." Art Lund's version of "Look at Me" is backed by "It Happens Every Spring," the title song of the film (M-G-M).

IN THE GOOD OLD SUMMER-TIME: Judy Garland truly gets the opportunity to prove her capabilities as a recording artist in a two-record album folder of four songs from this film. This is another in the M-G-M series of "sound track" records.

SORROWFUL JONES: Both Dinah Shore and Benny Goodman have recorded "Havin' a Wonderful Wish (Time You Were Here)." Dinah's Columbia record is a vocal standout. Benny's Capitol disc features some excellent background accompaniment.

MAKE BELIEVE BALLROOM: Nine-year-old Toni Harper has recorded "Miss In-between Blues" (Columbia). It's amazing for such a youthful singer. "Bippity Bebo Pony" on the reverse is even better.

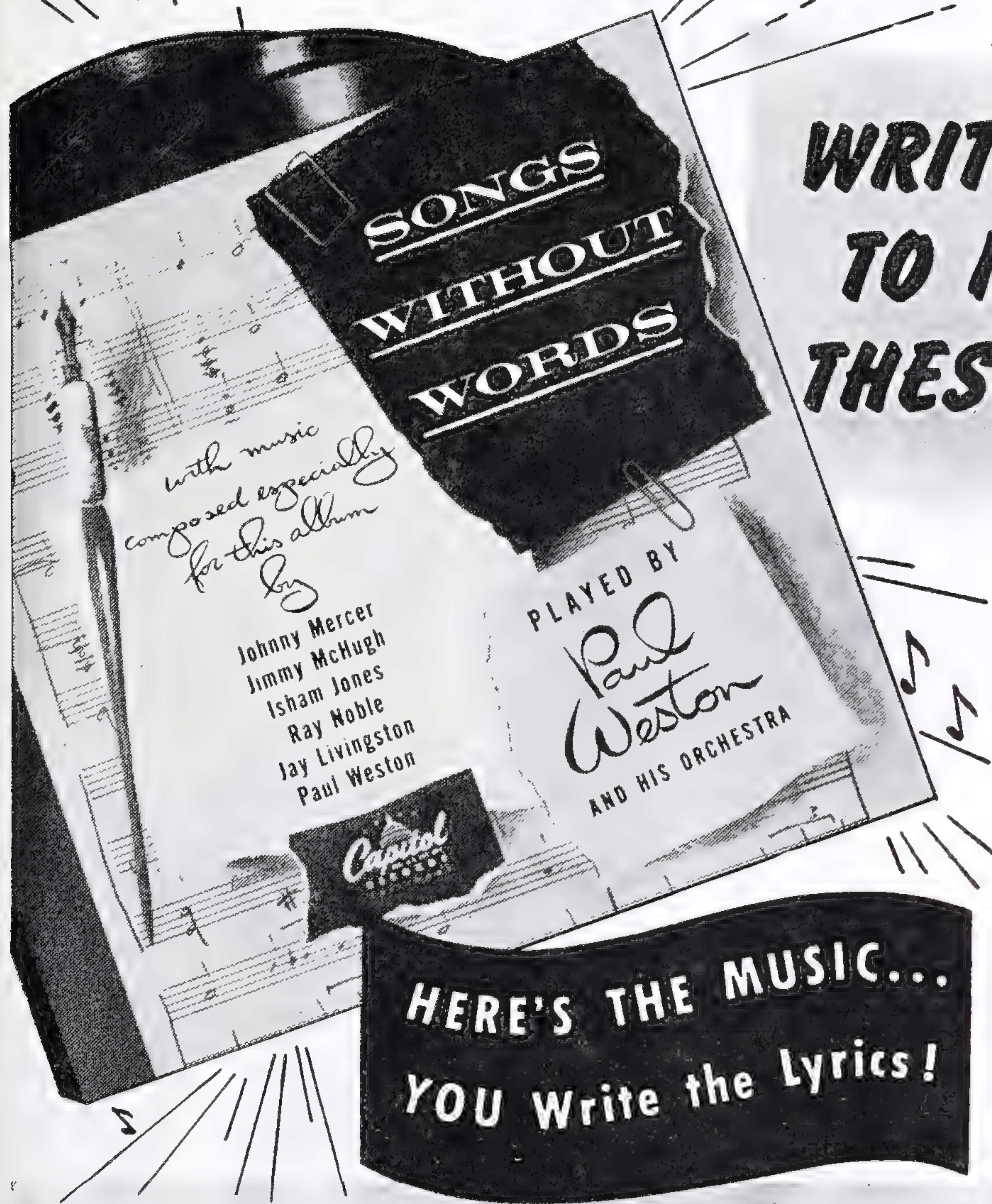
THE BEAUTIFUL BLONDE FROM BASHFUL BEND: The title song has been recorded by Tex Beneke (RCA Victor), Two-Ton Baker (Mercury), Art Lund (M-G-M), and The Modernaires (Columbia). "Everytime I Meet You" is well represented on discs by Art Lund, Buddy Clark, Margaret Whiting, Perry Como, Dick Haymes.

DANNY KAYE: The irrepressible comedian does very well by two tunes from the irresistible "South Pacific." "Honey Bun" and "There's Nothing Like a Dame" are loaded with fun and Danny Kaye mannerisms (Decca).

CHATTER: Even if you don't remember the motion picture "Melody for Two" you'll remember a song called "September in the Rain." The newest version of the song is bebop, but musicianly. It's by the George Shearing quintet on M-G-M records... It won't be long before Eddy Arnold will be seen in Columbia pictures... The dead-panned comedienne Virginia O'Brien will make lots of people happy with her Decca disc of "A Bird in a Gilded Cage" and "In a Little Spanish Town."

WIN \$6000* and SONGWRITER FAME IN CAPITOL RECORDS CONTEST!

*Advances against contract royalties



WRITE ORIGINAL WORDS TO NEW MELODIES BY THESE TOP COMPOSERS

JOHNNY MERCER

co-composer of "That Old Black Magic"... "Blues in the Night"

JIMMY McHUGH

co-composer of "I'm in the Mood for Love"... "Don't Blame Me"

ISHAM JONES

co-composer of "I'll See You in My Dreams"... "It Had to Be You"

RAY NOBLE

co-composer of "The Very Thought of You"... "Goodnight, Sweetheart"

LIVINGSTON & EVANS

composers of "To Each His Own"... "Buttons and Bows"

PAUL WESTON

co-composer of "I Should Care"... "Day by Day"

THINK OF IT!

YOU...writing the words to the melodies of internationally famous composers who have made many thousands of dollars with their music. Here's what you may win: For each winning lyric, you will be offered a regular songwriter contract (SPA form)—and \$1000 cash advance against contract royalties. (Winning songs will be recorded by famed Capitol artists and sold nationally!) You stand to make many times more than \$1000, if the songs become hits. (Remember, it's possible for you to win more than one prize...even all six!)

PLUS the fact that as a co-writer with one of America's greatest popular composers you'll have made a big step to fame and fortune in a business where the rewards are great.

DO THIS...NOW!

● Capitol's new "Songs Without Words" album and Official Entry Blanks are available July 1, 1949, at your nearest record dealer.

● Write your own original lyrics to the melodies. All six are simple, singable tunes composed especially for this contest by the famous songwriters listed.

● Write lyrics for only one, or for all six songs. Each lyric will be judged on its individual merits.

● Be sure to submit each song-entry on a separate official "Songs Without Words" contest entry blank.

● All entries will be judged by the Contest Division of Reuben H. Donnelly Corp. in cooperation with the composers of the six melodies and two top lyric writers.

DON'T PUT IT OFF. GET STARTED TODAY. You have as good a chance as anyone to win this contest with a future! For full details get your Official Entry Blank!

FIRST WITH THE HITS FROM HOLLYWOOD



**Never
Before
A
Contest
Like
This!**

Here's your big chance to "team up" with Hollywood's top tunesmiths... become a recognized songwriter. Hear the music...get your official "Songs Without Words" contest entry blanks today, at your favorite record store. **NO FEE TO PAY!**

ATTENTION!

This contest—sponsored by CAPITOL, one of America's largest record producers—should not be confused with the dozens of "school offers" to make you "a songwriter overnight." Capitol expects to uncover new talent. Remember, it costs you nothing to enter!

See Your
Record Dealer Today!



HE GAVE HER THE AIR . . .

and was it frigid!

THERE HE WAS . . . that wonderful boy she met last night at the hotel dance! Suzanne uncorked her most glamorous smile, batted her most luscious lashes. No recognition. She waved her shapeliest arm, "yoo-hoo-ed" her most musical "yoo-hoo." No response. All of a sudden it dawned on her that he was deliberately giving her the air . . . *and was it frigid!* She hadn't the foggiest notion why he should snub her so.

Your breath may be beyond suspicion most of the time. And then, when you want to be at your best, you can be

guilty of halitosis (unpleasant breath) . . . *without realizing it.*

You Can't Always Tell

If you're smart, you won't fail to guard against offending this way. You'll use Listerine Antiseptic, the *extra-careful* precaution that so many rely on.

Listerine Antiseptic is no mere make-shift of momentary effectiveness. Its wonderful cleansing, freshening effect is a *continuing* effect . . . helps keep the breath sweet and agreeable . . . not for seconds . . . not for minutes . . . but

for hours, usually!

Never Omit It

Get in the habit of using Listerine Antiseptic night and morning and never, never omit it before any date where you want to be at your best.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes. LAMBERT PHARMACAL CO., St. Louis, Mo.

Before any date... **LISTERINE ANTISEPTIC** the extra-careful precaution against Bad Breath

VACATIONING? Take Listerine Antiseptic along—Because of safe germicidal action, it is an efficient first-aid in cases of minor cuts, scratches and abrasions. By the way, it helps take the sting out of mosquito bites.





Acting is a habit she can't break: Judy made rare appearance at night club recently with agent Carlton Alsop

REPORT ON JUDY

BY VIRGINIA PAYNE

In this intimate story about Judy Garland, a secretary transcribes the answers to all the questions that began again when Judy lost her role in "Annie Get Your Gun"

WHAT'S wrong with Judy Garland? Now that she has been let out of "Annie Get Your Gun" and it has been reported that she is a patient at The Peter Bent Brigham Hospital in Boston for observation and, possibly, psychiatric treatment, that question, more than ever, is on everyone's lips.

I think I know the answer. I have known Judy for many years. During the last year when I worked with her as her secretary, I lived in her house with her most of the time. I dined with her and Vincente, accompanied her to the studio, shopped with her and went with her on a

vacation to Palm Springs. I have been, I think, as close to Judy as anyone could be. In fact, she has said, more than once, "I've never known anyone who understands me as well as you do."

So, justifiably, I feel I know more about Judy, her troubles and what causes them than most people. Many of her difficulties, no doubt about it, stem from the fact that she is, in some ways, a rather spoiled young lady. Another thing, right now Judy is tired. For twenty-three of her twenty-seven years she has worked hard, carried tremendous responsibility. She is (Continued on page 98)



Then: Margarita Cansino, age 12

I SAW RITA

BY LOUELLA O. PARSONS

But she saw more than that. For she saw Rita as she is today, the fabulous life that is now hers, the obstacles that must lie ahead

NEVER was there a more exciting assignment than mine—to see the wedding of Rita Hayworth and Prince Aly Khan, as their guest as well as a reporter. As I flew over the Atlantic, I kept reviewing the fabulous love story of the Spanish dancer who grew up to be a motion picture star and marry one of the richest young men in the world. I thought I knew how luxurious her new life would be. But when, a few hours after my arrival at the Carlton Hotel in Cannes, Rita and Prince Aly called to take me to their now famous Chateau de l'Horizon—I realized I hadn't even begun to visualize the luxury of Rita's new life.

However, whether she will be happy I am not certain.



Now: Margarita, Princess Aly Khan, wife of an Indian prince



For Rebecca Welles, on lap of Aly's former stepmother, the Princess Khan, the attentions of new stepbrother, Prince Karim

HAYWORTH MARRY ALY KHAN



Prince Aly and Rita in the sumptuous Italian car he gave her before their celebrated marriage

Can any American girl, much less one as spoiled as Rita has been, adjust to any such existence as she has set for herself? This I know—it isn't going to be easy. Her Prince, who is most fastidious, will be no lenient American husband. Rita will have to dress to perfection when she appears in public with him. And she will have to hold her own with his European friends, who chatter in French, are at home all over the world and have the advantage of leisured Continental backgrounds.

The wedding itself in the little town of Vallauris was, in spite of the crowds and fanfare, most charming. Rita looked very lovely

in her blue dress and big blue hat. And she did not appear unduly nervous. Neither did Prince Aly. But Paul Derigon, Communist Mayor of Vallauris, who performed the ceremony, was nervous indeed. No wonder! Not only were the bride and groom important people—so were the guests. It was a colorful scene with the Ismaili women wearing nose diamonds and beautiful rich saris. The Ismaili men, curiously, wore business suits; but carried handsome gold turbans.

After the ceremony Rita gave her two stepsons a kiss, American style. Her daughter Rebecca did not attend (*Continued on page 91*)



Ginger and her husband Jack Briggs consult the dictionary for new words for "The Game." Both avid readers. Ginger doesn't share her husband's liking for comics

Roger!

BY MAXINE ARNOLD

Chiffons and Texas tamales; exotic perfumes and waterproof fishing pants; hilltop hostess and blue-jeaned ranch wife—that's Ginger, a woman of exciting extremes

LAST July, Ginger Rogers was on her ranch, repairing her fishing tackle. She was about to go trout fishing on the Rogue River. The phone rang. It was producer Arthur Freed. "We have just the script for you," he said. He explained then that Judy Garland's fatigue had necessitated her stepping out of "The Barkleys of Broadway" and they wanted Ginger to take her place with Fred Astaire.

"Send me the script," suggested Ginger.

"We already have," he said.

The script, it developed, was enroute on a plane to Medford, Oregon, forty miles from her ranch. Ginger had the plane met, read the script, and with her customary quick decision, wired her okay. Two days later, she was rehearsing on an M-G-M dance stage.

Welcome news, this, to a public who had long felt as Ginger's milkman did. He left a scribbled note in a bottle on her porch reading, "Miss Rogers, it isn't any of my business. But when are you and Mr. Astaire going to dance together again?" (Continued on page 77)

Spunk and spice; Ginger Rogers of "The Barkleys of Broadway"

Apger





As Lauren Bacall, she was just a blonde beginner. As Mrs. Humphrey Bogart, she's a lady with drive—and an English butler!



Marriage to William Dozier revealed Joan Fontaine in a new—and more sociable light



Bette Davis's strong nature can't upset husband William Grant Sherry, who knows how to take it in his stride

IS THERE A MAN

BY SHEILAH GRAHAM

Some unexpected stories about some
Hollywood ladies who changed more
than their names when they promised
to "love, honor—and obey!"



Esther Williams's future career may soon rest on husband Ben Gage's decisions!



Marriage worked a publicity miracle in Mrs. John Swope who, as Dorothy McGuire, kept her private life very much to herself

IN THE HOUSE?

MEN and women don't change because they're married—so the old saying goes. But we don't believe it. The change in the Hollywood girls when they become wives is often sensational.

The most amazing metamorphosis of all, during my time in Hollywood, transformed the competent, headstrong bachelor Olivia de Havilland into the "Yes, dear, you know best" Mrs. Marcus Goodrich. Before the Goodrich impact on the de Havilland personality, she was easy going, wrote poetry, tramped for miles in the Hollywood Hills and took more than an interest in politics and problems of the day. She smoked a lot, ate a lot, talked a lot and was invited to all parties. She was a strong character, but very warm with a wide circle of friends.

Came the day of her "I do" (Cont'd on page 74)



Headstrong bachelor girl Olivia de Havilland has no place in the present-day life of Mrs. Marcus Goodrich!

choose your star

Fink - Smith



Arlene Dahl: Titian hair, a cameo complexion and provocative figure—all this and talent, too. Zooming in “Scene of the Crime”

Fink - Smith



Rossano Brazzi: Miscast in “Little Women,” he’s on his own now. Has that continental charm which so often wins American favor

Kornman



Barbara Lawrence: Why gentlemen prefer blondes is obvious here. But her breeziness, singing and dancing rates with girls, too

Ornitz



John Derek: In “All the King’s Men.” A lad with his looks hasn’t passed this way since Ty Power



Fink-Smith

Douglas Dick: Menace or mouse—he's compelling. Bad breaks slowed him. He'll start climbing again with "Home of the Brave"



Six

Patricia Neal: Star status from her studio—but the public is still in doubt. "The Fountainhead," however, may turn the trick



Kelley

Joan Evans: 15-year-old heroine of "Roseanna McCoy." Goldwyn find with a gilt-edged future

They're leading entries in the star sweepstakes. But not all will be drawn. Your vote will put your favorite in a winning position

EVERY year many new personalities appear on the screen. Among them a happy few possess a dramatic force, a physical attraction, something that causes them to stand out and to be remembered. From this number, of course, come the future stars.

Who will they be this year? Only you know. The producers who have faith in these new personalities will give them increasingly important roles. But you, alone, will decide whether or not their names belong in lights.

Last August we published our first "Choose Your Star" fea-

choose your star



Ruth Roman: A study in contrasts, her sultry simplicity in "Champion" won immediate critical acclaim and public approval



Gigi Perreau: Beguiling in "Roseanna McCoy." Candidate for throne Margaret O'Brien outgrew



Cyd Charisse: Beauty from the ballet. Wants to act as well as dance. Goes dramatic in "Tension"



Corinne Calvet: Freckled-faced French girl with exciting drive. Makes her American debut as the enchantress of "Rope of Sand"



David Brian: Masculinity plus—and his rugged appearance appeals to all types. Has scored a sure-fire hit in "Flamingo Road"

too, remains uncertain until they have a nod of approval from you.

So, once again, Photoplay's editors urge you to consider the outstanding newcomers presented here, to vote for your favorites, to choose your star.

Paramount—always hospitable to newcomers, is putting its money and big plans on the following:

Corinne Calvet: A French beauty of twenty-three, with some mild French pictures behind her. Her first American picture will be "Rope

*choose
your
star*



Johnny Sands: Dreamboat of the young crowd. No contract or role set after "Massacre River"



Scott Brady: A former amateur boxer, he's still shy about sudden film success. Adds to his laurels in "Montana Belle"



Paul Douglas: A late starter, he's caught on fast. "It Happens Every Spring" clinches career

choose your star



Six

Gordon MacRae: "Silver Lining" will bring further fame to this radio and recording star



Fink-Smith

Jayne Meadows: Versatile with an unlimited range, she can afford to be independent in choosing her parts. Actress of distinction



Fink-Smith

Allene Roberts: Her elusive quality, delightful in "Knock on Any Door," makes her difficult to cast



Fink-Smith

Michael Kirby: Skater and actor, he made personal hit in dismal "Countess of Monte Cristo." Now all he needs is one good picture



John Ireland: Dark, dynamic and a veteran performer, Stardom's around the corner for him after release of "All the King's Men"



Patricia Medina: Bewitching British wife of Richard Greene resolved to make it on her own



Betsy Drake: Off the beaten track as a personality and actress, her first screen role brought mixed reactions. Next in "Bandwagon"



Stephen McNally: After endless B's he changed name and type to click in "A Lady Gambles"

of Sand." Sexy, with a stunning figure, excellent voice and freckled face.

Nancy Olson: Made her debut in "Canadian Pacific." Next picture, "Sunset Boulevard." Tall, collegiate type with great intensity.

Wendell Corey: Current release, "The Accused." Next picture, "Any Number Can Play." Not a pretty boy, but a terrific actor. "The Accused" really set him up. Hal Wallis, his producer, just renewed his option and will probably promote him harder than ever.

John Bromfield: Current release, "Bitter Victory." Next picture, "Rope of Sand." A fair actor, he is married to Corinne Calvet. Has the disadvantage of looking too much like Burt Lancaster.

Dean Martin and Jerry Lewis: Their first picture, "My Friend Irma." Night club comedians, they are distinctive in being both young and handsome. Martin possesses a fine singing voice and Lewis, a mad, wacky humor. Might "go too Hollywood."

Paramount also has dropped some young players from the contract list. Nevertheless, watch (Continued on page 93)

*You've read the story
You've seen them on the screen*

WHAT IS YOUR VERDICT?

Vote for the actor and actress you think most likely to achieve stardom and mail it to Photoplay, 205 E. 42 St., N.Y. 17, N.Y.

I choose:
Actress

I choose:
Actor

Your Name Age

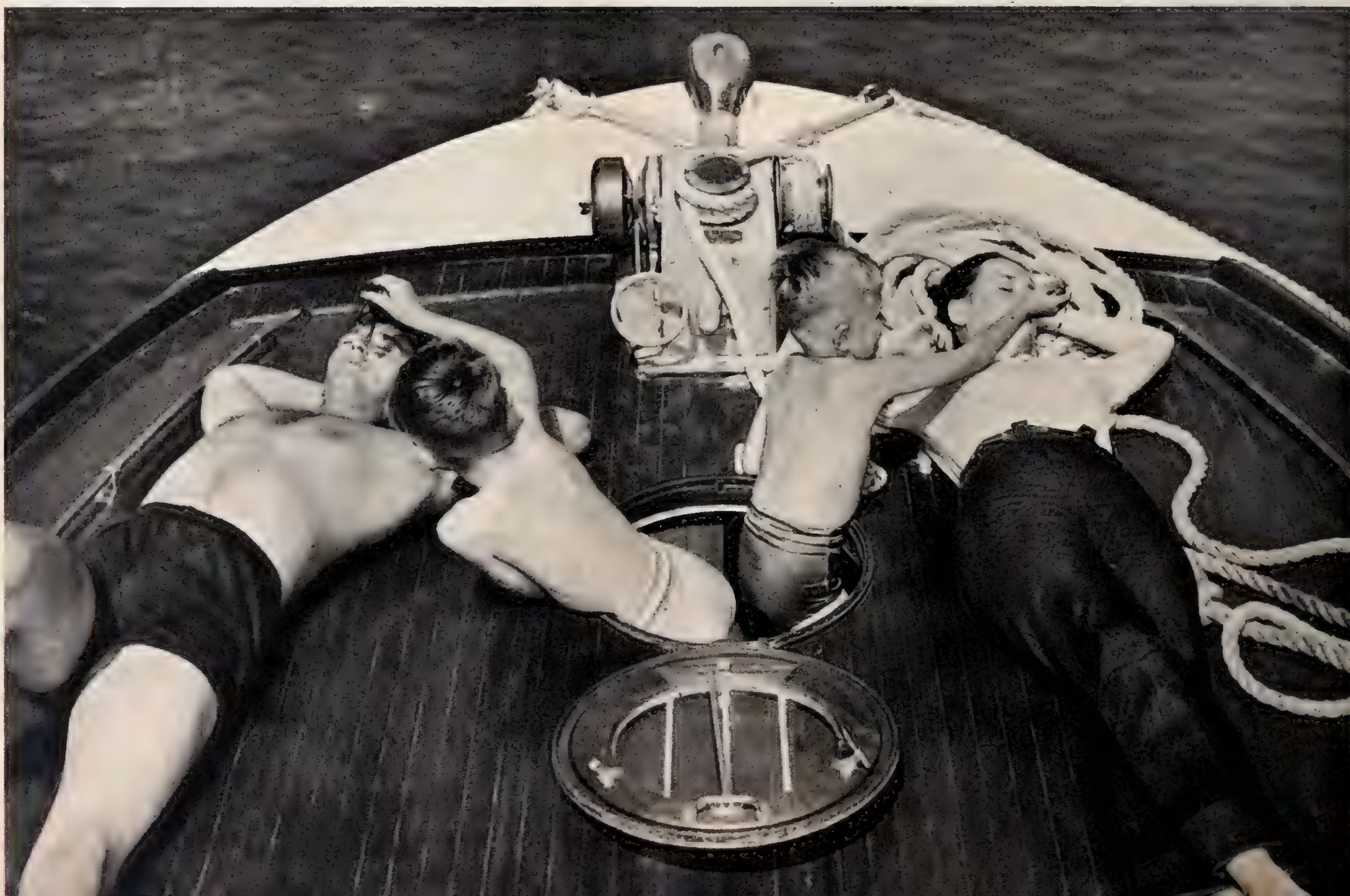
Address



Bob shows Chris scenic sights to come during day's cruise on Lake Mead, a man-made desert sea with a 550-mile shore line

Wild animals at a birthday party! A fishing trip on a desert sea! But then, as Josh and Chris Mitchum can tell you, wonderful things have been happening since Dad came home

Minor mischiefs! Bob, on a between-pictures holiday, took Josh, Chris and wife Dorothy on a vacation jaunt to Las Vegas and other points. Holiday high point was day on El Rancho Vegas cruiser, sunning, sightseeing and later, fishing



NEW LIFE WITH FATHER



On the trunk line: Bob returned from Mexico and "The Big Steal" in time to give Josh a birthday surprise

LIFE at the Mitchums' is not what it used to be. They used to keep open house. Now, even their old friends, respecting their new attitude, arrive upon invitation only. Dorothy Mitchum refuses, quietly but firmly, to talk for publication. And Bob, who previously could be counted upon for copy so colorful that much of it could not be used, and who was, consequently, the reporters' delight, has a new and surprising reserve.

Bob always had a great fondness for his sons. But in the past, his attitude with them was pretty casual. Now he gives them most of his leisure time. The day after Bob returned from Mexico, following refreshments at home, he took Josh, Chris and a bus load of their friends, to the circus farm, to celebrate Josh's birthday. And the next day, the whole family took off for a trip at Lake Mead.

Josh and Chris have good reason to rate their new life with father as extra special.



Chris, second left, waits for Josh to blow! Circus party began with refreshments at home

THE FRIENDLIEST



As *Belvedere*, Clifton Webb of "Cheaper by the Dozen" emerged as the acting star he always wanted to be

MAN IN TOWN



YOU'D think, to look at him, that he was most elegant and fastidious. And he is. You'd think, to look at him, that he was most critical and superior, almost supercilious. And he isn't. He's the friendliest man in town. It's *Mr. Belvedere* I'm talking about, otherwise Clifton Webb, a fifty-two-year-old bachelor, who adores his mother above any other woman in the world; with reason, I admit. For Maybelle Webb is as witty as she is wise.

Danced to fame

Clifton first came to fame as a dancer extraordinary. Season after season, he charmed Broadway where he appeared in gay, sophisticated musical comedies. These days, however, it's a rare occasion when Clifton dances. "Mousie," Bill Powell's wife, likes to tell about the night Clifton danced to juke box music at one of the Palm Springs cafes. "Mousie," who is too young to remember the days when Clifton's dancing was the rage of Paris and New York and a couple of dozen other cities, says, bewildered, "But he was sensational! Everybody stopped whatever they were doing to watch him."

Clifton, talking of this same evening, says, "I don't know what happened to me. But when 'Mousie' arrived with about five million dollars worth of quarters and the music started, well, I started, too. I'm not likely to perform in public like that. But I suspect it is just as well it all happened. That evening convinced me it was a good thing the picture in which I was to dance was called off.

"I strongly (Continued on page 72)



He looks like a well-bred icicle. But that's just a pose for pictures. Once you know him, you'll be caught—in the Webb charm



With his mother Maybelle—still the greatest thing in his life

Hollywood's got

BY VIRGINIA MACPHERSON

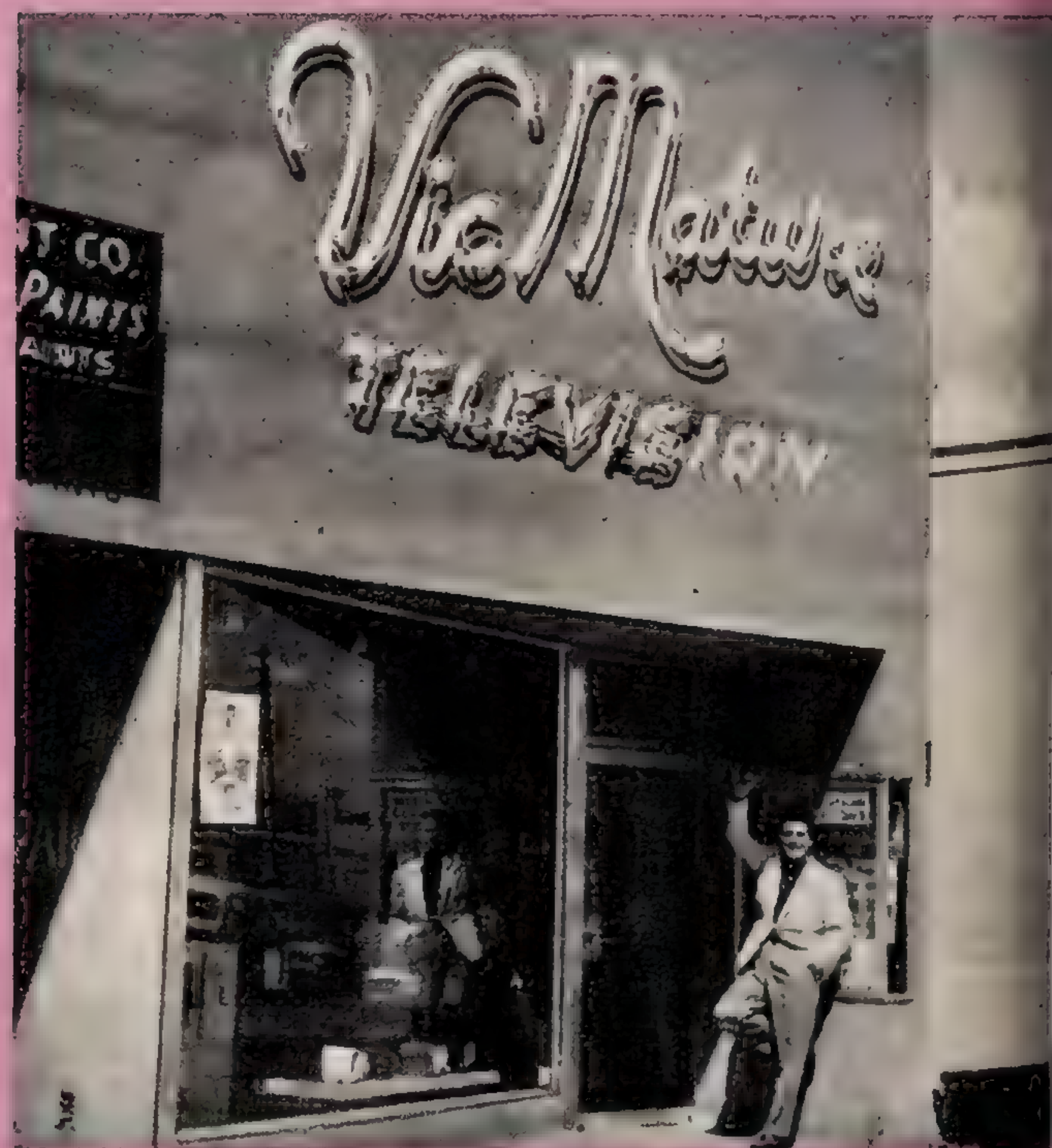
WE can remember the time, and it wasn't too many Technicolor epics ago, either, when you weren't anybody in this never-never land of Hollywood, if you didn't have a swimming pool.

And the fancier it was, with gleaming tile and underwater lighting and awninged cabanas lining the edge, the higher you had soared in the Hollywood heavens.

Then, when practically everybody had a swimming pool in their back yards, the rage changed. It became chic to build a winter home at Palm Springs—a tiny, palm-dotted



Glenn Ford, with son Peter, had the toughest time of all getting television into his home—but it wasn't studio trouble with him!



Victor Mature made his appearance on the television scene—with a new retail store

the TV's!

It depends on where you're sitting in Hollywood—whether television is simply terrific or an unmentionable word!

resort on the edge of the desert, ninety miles from the movie studios. That got stale after a while, too.

But these days, there's another exciting sensation sweeping through movietown. *Television* is here!

Talk of the long-promised miracle crackles on the sound stages, in the exclusive restaurants, through the luxurious homes of the film stars.

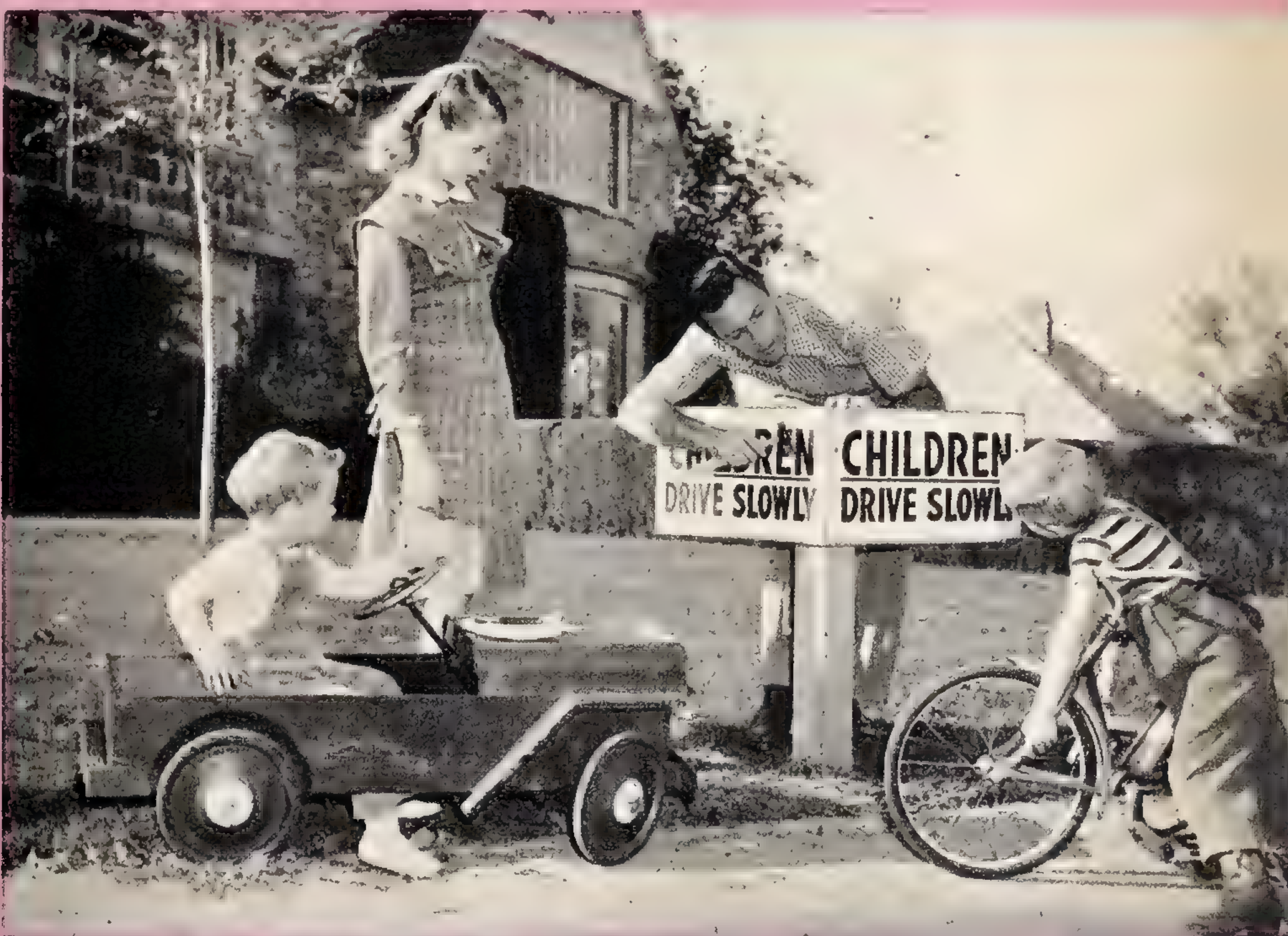
Television is getting to be so popular, when a movie couple breaks up, there's a big battle over who gets (Continued on page 89)



Following the doctor's orders is easy for Mrs. Macdonald Carey, with television close at hand. With her is daughter Lynn



Larry Parks, his wife Betty Garrett and Joan Woodbury share the view at a video party



Scott, Virginia and West approve of daddy Bill Holden's Sunday program—television open house for neighborhood kids!



With the author, Mushy Callahan—a champ in his own class

MEET THE CHAMP

BY MUSHY CALLAHAN

Former Junior Welterweight Champion of the World—from 1926 to 1930

Kirk Douglas, an instant-perking personality, whose chances for knocking down an Oscar are as good as his Irish stew!

Don Ornitz



Champion chips: Sons Joe and Michael

THE Brown Derby was jammed. It was Friday night—fight night in Hollywood.

Guys kept coming to our table to shake hands with Kirk Douglas and tell him he was great in "Champion."

Kirk's made only seven pictures but he rates with old timers for popularity in this town. He has one of those instant-percolating personalities. Warms you up soon as he shakes your hand and looks you in the eye. You're for him and for the very good reason that you feel he's for you. The guy gives. I rate him right up there with Bob Hope in that quality.

You don't need to stick around long to see what I mean. That night they called Kirk into the ring at the Legion Stadium.

"Meet Hollywood's new champ!" the announcer yelled.

The crowd gave Kirk a big hand and he gave them the big smile. Then he looked down to where I was sitting and said, "If I'm a fighter, the credit line goes to my friend, former Junior Welterweight Champion of the World Mushy Callahan, who trained me."

As I say, Kirk gives. He passes (Continued on page 90)

In the winner's class: Kirk Douglas of "Young Man with a Horn"

Smith





Music has charms for John Hodiak, Macdonald Carey and Anne Baxter—but don't let Zach Scott fool you—he has one ear tuned to Cesar Romero's playing! A perfect hostess, Anne arranges her guest list so that people enjoy each other



Part of the Hodiaks' charm as hosts is the warm welcome they give their guests. Early arrivals are the Zachary Scotts



Perfect background for Sunday brunch is Anne's eyelet tablecloth, decorated with spring flowers

A BUNCH for BRUNCH



Anne's fruit compote

BY KAY MULVEY

When the breakfast gong sounds it's one p.m.—and Hodiak time for a special Sunday treat!

ANNE BAXTER HODIAK has the reputation of being one of the best hostesses in Hollywood.

And although she has given many unusual parties, her favorite way of entertaining is Sunday brunch. For these Sunday get-togethers, Anne either sends out casually written notes on small informal stationery, or phones her friends. And it is always understood that sport clothes will be the costume of the day.

Anne's brunch parties usually start at 1 p.m. and sometimes go on into the evening. A one o'clock party, you see, allows Anne's guests to sleep late and attend church. It also enables Anne to plan and prepare things herself, which means, of course, that John and she are up early the day of the party.

Both have strong domestic instincts. They do not consider their home a place to be run like a hotel, by pushing bells and (Continued on page 102)



Although Anne serves her brunch buffet style, she doesn't expect guests to help themselves. Macdonald, left, is growing whiskers for film role



An after-brunch chore put the party in the kitchen and the men in aprons. The Hodiaks' parties are so much fun they usually last until evening!



Blue skies, blue waters and beauty like Yvonne De Carlo's are enough to turn any man's head—in her direction! Yvonne is star attraction in new film "Calamity Jane and Sam Bass." Scott Brady has feature role in "He Walked by Night"



Subject to sudden change: Howard Duff, star of "Illegal Entry" and Ava Gardner, star of "The Great Sinner"



Tropical twosome: It's love in full bloom for Marie Windsor of "Hellfire" and Rod Cameron, star of "Stampede"

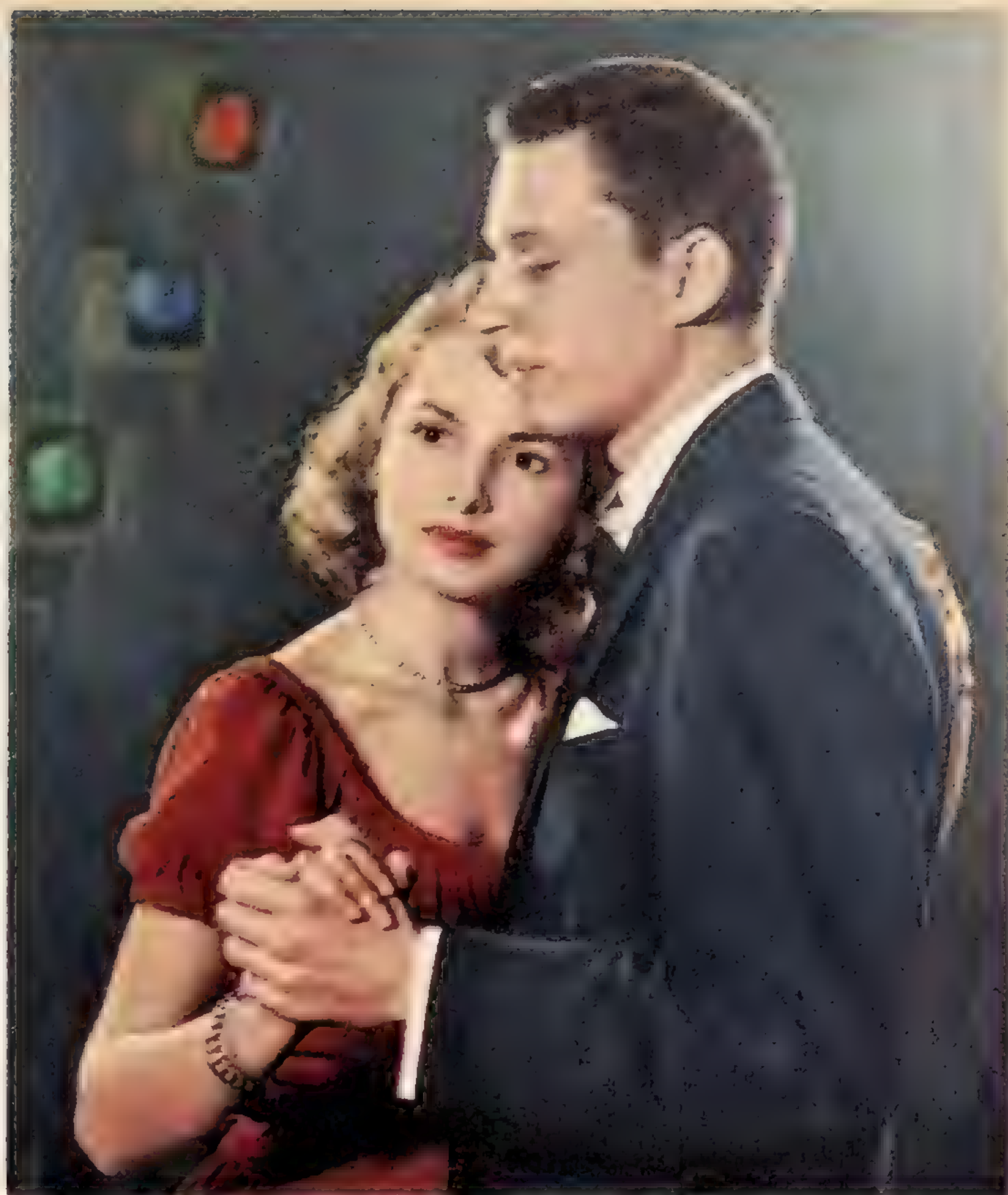
Heat Wave

PHOTOPLAY

ROMANCE FORECAST:

RISING TEMPERATURES

Color pictures by Ornitz



Hearts beat faster when the music is sweet and slow!
Janet Leigh of "Forsyte Saga" with date Arthur Loew



When the girl in my arms is you! The desert casts its spell on Jerome Courtland of "Tokyo Joe" and Terry Moore of "Return of October," who went picnicking and found—that old midsummer magic!

breakfast in hollywood

BY JACK McELROY

(Tune in Breakfast in Hollywood—Monday through Friday, 1 p. m., PST; 2 p. m., EDT, ABC)

In Shirley Temple's home, it's something that happens between long distance calls, golf in the living room and John's attempts to keep Shirl out of the cookie jar!



Breakfast is fun for "Sunbonnet Susie," who likes to



Shirl, whose studio call is later than John's, "plays possum." She's working in "Always Sweethearts"



She isn't so good on the golf links but when she practices putting in the living room, Shirley outshines her husband



ring for coffee and scramble Mom's eggs

PHOTOPLAY



Cover Girl

THE first family of Hollywood, the Agars, have a little golden alarm clock. It rings gently. But not the telephone—"Who is it, Shirl?" John asks sleepily. "England," says Shirley. "What England?" John is still foggy! "London," Shirley explains. "Oh, that one!" and John rolls over. But that's only the beginning. Things move fast from then on. Always, John must try to keep Shirley out of the cookie jar! She used to eat avocado on toast for breakfast—"but that was before I was married! Too fattening," she says. Now it's chocolate cookies with white icing that she craves all hours of the day and night! The rush doesn't stop with breakfast—for the last one to leave is supposed to feed the rest of the family—the tropical fish, the collie Lannie, the pekinese and the parakeets.

This is the Agars—every exciting morning!

Photographs by Don Ornitz



Shirley is letting her hair grow now and John, who prefers it long, keeps track of the inches



Susie looks pensive when Daddy stops to say goodbye. John is on his way to studio for his latest film, "I Married a Communist"



Laugh-long Friends

BY BARBARA BERCH

Separately they're charming, together

they're irresistible—Roz and

Loretta, whose friendship is no joke

FRIENDSHIP between two high-powered movie queens is a difficult accomplishment under any kind of circumstances. So credit Roz Russell and Loretta Young with being a couple of wonder gals. They've been going steady for so long that neither of them remembers when they first met. Roz, of course, imagines that she's known Loretta longer than she actually has, since she'd seen her in pictures for years before she came to Hollywood. "Naturally," chirps Loretta proudly, "I've just celebrated thirty-one years in the industry."

"Keep it quiet," mumbles an aghast Roz, under her breath, "you certainly don't look it."

"Thirty-one years," Loretta chuckles. "I made my first picture as a tot, aged four."

Which may give you some idea of how this friendship works. These girls are beautiful, funny, real people. They gravitate toward each other for laughs, never for tears or sympathy. "People who come to friends with their (Continued on page 99)

Loretta Young of "Come to the Stable." Roz calls her Gretch



Roz Russell entertains Loretta with some of her comedy lines from film "Tell It to the Judge"



Dress rehearsal—for the party fun they love



A moment that made Academy Award history!

Seriously speaking—for Mother's Day broadcast





For summer promenading Arlene Dahl of "Scene of the Crime" wears a coat dress of her own design—black silk faille with huge skirt and pushed-up full sleeves. Black velvet ribbons, tied under the chin, add perky touch to lace straw sailor

hollywood *Clothes Line*

BY EDITH GWYNN

Photographs by Ann MacNamara

Double feature: Ann MacNamara, photographer and friend of the stars, now provides the camera climax to Edith Gwynn's gay gossip

ROUND and 'round we go, parties mostly, and there have been so many of them it's no wonder the night club managers are screaming with pain! Out of the many home affairs, have come a lot of cute ideas for making get-togethers just a little gayer and different. Take the huge formal affair that the Tom Mays gave for some visiting New Yorkers, for instance. They had the "dancing room" all decorated with big vases of calla lilies, while the glamour-pusses sat down to dinner at tables on which were great round beds of daffodils glowing in the candlelight. When dinner was announced, all the girls went to a table marked "She" and all the males went to a table marked "He." Each guest had the choice of a souvenir bit of bric-a-brac which was one of a pair. Then the holder of that ceramic was told to find the holder of its mate, and



For summer Sundays Liz Taylor of "Conspirator" chose red, white and navy striped organdy over navy taffeta slip by Ceil Chapman

For daytime occasions, Eleanor Parker of "Chain Lightning" wears Don Loper dress of gray thin wool with white pique pilgrim collar



hollywood clothes line



thus also find his or her dinner partner! This accounted for some funny results, because some fellers drew their wives. But all kidding aside, it's a charming gimmick, and saves any hostess the chore of place cards or pairing people who have little to say to each other. If it happens *this* way, they can't blame *her*! After dinner, Joan Crawford put on a funny rhumba with George Burns, while George's Gracie watched, looking elegant, as usual, in a white, raw silk evening gown, pin-striped with bright navy; a long full skirt, tight bodice that was strapless, and over it a tiny matching bolero of the same material with long sleeves. Ann Rutherford, just for a gag, wore her blonde wig to the party. It's the one she wears while she's playing "Blondie" on the radio, but she hasn't dyed her hair as someone printed. Someone was asking Dan Dailey how he can stand making one picture right after another as he does, and exclaimed, "Don't they work you to death at the studio?" Dailey drawled back, "Yeah, but you ought to see my Cadillacs!"

Little Jane Powell (who is getting star-billing in her new picture with Ann Sothern, "Nancy Goes to Rio") was at the reception that Jeanette MacDonald and Gene Raymond gave for opera star Lotte Lehmann. And she looked darling, in a bright jonquil yellow wool velour coat (bright yellow coats being the last gasp now!) over a simple black cocktail-length dress. Coat had a sweeping coachman cut, enormous cuffs, a wide collar, unnotched and not too tailored, making it suitable with dressy or sports clothes.

Joan Fontaine of "Bed of Roses" makes a striking appearance at afternoon occasions in a Hattie Carnegie coat dress of navy and red polka dots accented by red shoes, gold bracelets



Loretta Young of "Come to the Stable" keeps her coiffure simple to suit dramatic simplicity of Traina-Norell gown

But the gal who really upset the younger set didn't do it with clothes. We're talking about Elizabeth Taylor, who confounded everyone by not "waiting two years to marry Glenn Davis," as she said she would so many times in print and out of it, but switched her girlish affections to young William Pawley Jr., son of one of the richest men in the U. S. What a match this would be, and it set all the romantically-minded buzzing like mad. But the two didn't make any public appearances and she was keeping very mum as to how serious things really are. But, when the Argentine Polo team came to Hollywood for some of the most exciting games ever played here, not only did all the stars in town turn out

for the matches, but Elizabeth turned up at lots of parties and places with young Larry Sheerin, a topper in the sport.

The party that the Mike Romanoffs tossed for Mary and Laddie Sanford (he's no mean man with a horse and mallet himself), brought out just about everyone. They had ninety for dinner, under a tent which had cellophane sides, permitting a view of the garden. All the tables and chairs were white, and the tables were adorned with white blooms. Elizabeth was there in a gown that brought out the color of her blue eyes, the bluest eyes extant, if you ask us. The dress was of porcelain blue net, the skirt (*Continued on page 103*)

Star

BY HANS DREIER

*Supervising Art Director of
Paramount Pictures, Inc.*

Claire Trevor proves even
a house is not too old to
change and gives a "hor-
ror" story a happy ending



Spanish railing on stairs is all that's left of balcony in Claire Trevor's entrance hall. Black and white wallpaper adds drama to background



Claire's "Oscar" has top place in window bookshelves, once Spanish arches. Plants rest on "beach" of white pebbles. Curtains are split bamboo



Charm detail: Apothecary's
scales, "planted" on corner
living-room table

In Your Home



Living-room fireplace lost its hood, "Spanish" windows achieved modern charm with straight-hanging draperies

WHEN Photoplay approached me about becoming a sort of supervising expert on these decorating articles, I was delighted to accept. We all know that the American standard of living is the best in the world, and gets better every day. When it comes to the home, it is the American woman who is steadily raising this standard. Every year a flood of honeymoon homes come into existence. As for the established homes, some change, no matter how slight, is always going on.

This month, I am taking up the problem of converting a big, old-fashioned house into a modern house, up-to-date and comfortable.

Last month's "Star in Your Home" discussed the way Ann Sothern did over a house. But Ann's house wasn't nearly as old as the house of which I write—and it had only to accommodate Ann and her small daughter. The job Claire Trevor undertook was more difficult.

Miss Trevor did over a much older house because it was the only place she could find which would, within her budget, offer the bedrooms, baths and general living space needed for a large family.

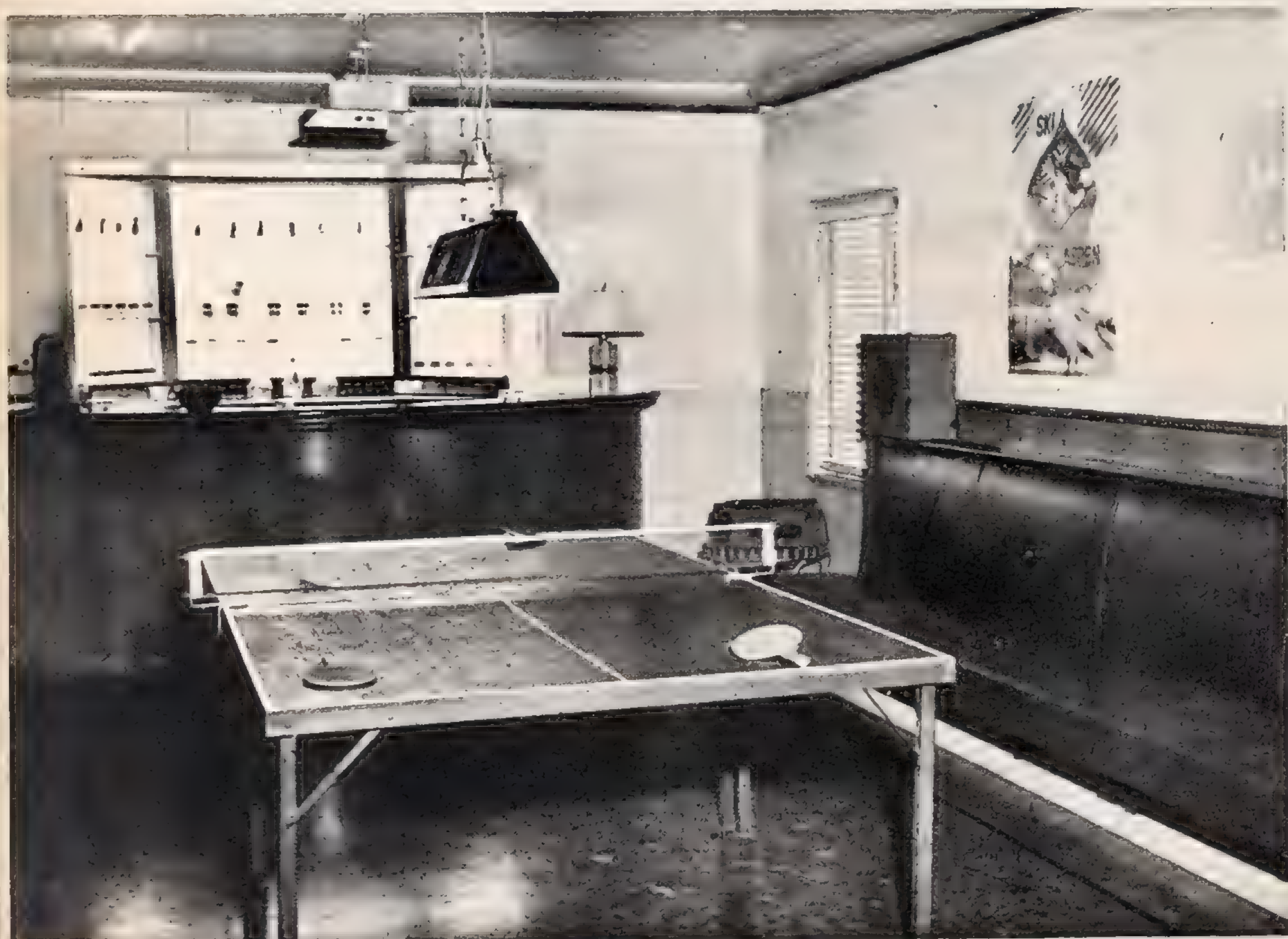
Actually, Miss Trevor, then about to become Mrs. Milton Bren, wanted five bedrooms and, if possible, five baths. For in her new family there were to be three boys; her son by her former marriage and Mr. Bren's two teen-age sons by his former marriage. Ideally, she felt that each of these boys should have a room of his own. To build such a house under today's conditions would have meant a large investment for the house alone, before any of those inevitable "extras" began to be piled on.

Miss Trevor, however, is as smart a business woman as she is a superb actress. The realist in her made her look for bargains. The artist in her let her see what could be done with a

Star In Your Home



No home would be complete for star of "Borderline" without her piano. Living-room walls are green, restful background for plum satin couches



Adult bar became a soda fountain and fun room for Claire's three boys. Soundproof walls and private entrance give them entertaining privacy

bargain. When she was taken to see a house described as a "Spanish jungle," she quickly saw what was the matter with the bargain. It was over-ornate, overdecorated, overgrown and outmoded in every way. On the other hand, it was very well built. It not only had five master bedrooms with five baths, but those bedrooms also had dressing rooms. Downstairs, after the manner of the period, there were too many sitting rooms. Besides the main drawing room, there was a huge bar, a sun-room and a library. The drawing room had a wrought-iron chandelier hanging from the decorated ceiling that also had painted beams. It had, on the end wall, an overhanging balcony. It also had, on another wall, a huge, arched window with stained glass insets. A third wall was a huge arched doorway, and the fourth wall was taken up almost entirely by a fireplace, with a projecting "Spanish-type" metal hood.

All this, of course, clearly spelled Southern California architecture of anywhere from 1910 to 1929. If your home is in the East or the middle-West, particularly in states like Illinois and the Dakotas, you probably have none of this particular Spanish style around. But you have your own types of atrocities, too. So what I am retelling here of Miss Trevor's experiences has application to you, too, in case you are restyling an old dwelling.

In the Trevor case, this Spanish castle was practically lost in a jungle of palm trees and bougainvillea vines. The color, inside and out, was that peculiar mustard shade thought smart twenty to thirty years ago. The interior walls had been stippled so that they looked diseased. The stair rails to the upper floor were decorated with every type of wrought iron monstrosity. But, and here for the ticket were most important savings—the plumbing was mag-

(Continued on page 76)

"I love this fragrant big Bath Size!"

says *Linda Darnell*

"Leaves skin smoother, delicately perfumed!" says this lovely star. "You'll be delighted with the new *bath size* Lux Toilet Soap—it's just right for a really luxurious beauty bath. The rich, creamy lather whisks away dust and dirt, leaves skin *smoother*. Perfumed with a flowerlike fragrance that *clings*!"

Take Hollywood's tip. Why not get the big new bath size Lux Toilet Soap—make it *your* daily bath soap, too!

Linda Darnell starring in
"SLATTERY'S HURRICANE"
A 20th Century-Fox production



Another fine product of Lever Brothers Company

9 out of 10 Screen Stars use Lux Toilet Soap – *Lux Girls are Lovelier!*

YOUR PHOTOPLAY

Photo-Plays



There are a couple of Broadway producers who know that Monty Clift's success hasn't changed him. During the run of "Foxhole in the Parlor" . . .



. . . He became something of a matinee idol, with crowds always gathering in his dressing room



One day the producers had to see Monty about a script. *Everybody* was in his dressing room—so were his clothes—but *he* had disappeared!



The producers searched everywhere. Suddenly, from behind scenery flats, they heard a buzz!



There was the missing matinee idol, comfortably perched on a packing case, studying a script! "There's a whole dressing room full of people waiting for you," cried the producers.

Jack force Jr.



"I know," said Monty. "The place is so crowded there's no room for me!" And he went back to his script.



History doesn't report how long Monty waited to go to his dressing room—but a pair of producers will tell you that when the star of "The Heiress" gets to the Hall of Fame—he isn't going to like it if it's crowded!

The Friendliest Man in Town

(Continued from page 49) suspect my dancing days, like my salad days, are behind me."

The stories of Clifton's warmth and friendliness are many. Take that time back in 1923—about half-a-dozen years after I first met him and we became fast friends—when I was opening a night club in Paris. I was convinced, as I have been so often, that this venture would make my fortune. Clifton was in Paris, too.

"What I need," I told him, "are two great dancers. With two great dancers my club will be a success. The clubs over here are so poor. The French don't know how to dance as we do. . . ."

He raised one gray-flanneled shoulder ever so slightly. "I have a few months off. I'll see if Jenny Dolly won't come with me. . . ."

I was speechless. But not for long. "You are two of the greatest stars!" I said. "Nothing could please me more. I'll give you an interest in the club, of course. . . ."

ON OUR opening night, Paris went mad. The club was crowded with celebrities from all over the world; kings and queens, American headliners, American millionaires. Jenny Dolly, I remember, had the cape with which she danced covered with fresh gardenias. And these she threw, one at a time, to the handsome men at the tables.

For six weeks, Clifton and Jenny danced for me. For six weeks, the club was crowded. And every night, the first reservation was Clifton's. He wined all the friends who flocked to see him.

"Did you make any money?" I asked Clifton, later.

"Not one cent, I spent it all on champagne!"

However, he has not always spent his all on wine. With his mother's help he has built up a fortune. His career, too. His mother, as everyone knows, is the greatest thing in his life. It is, I am sure, because he never has met a girl who could compare to her that he has never married, in spite of attachments, if not official engagements, to Jeanne Eagels and Libby Holman. Maybelle, his mother, has guided his career since he, as a little boy, trained and sang in opera. He still, incidentally, adores good music and knows every word of every opera ever written. But, above all, he always wanted to be an actor, to enjoy the very success he has, at last, found in films as *Mr. Belvedere*. For his success on the stage in "Sunny," "Three's a Crowd," "The Little Show," "As Thousands Cheer," "The Gay Divorcee," and Irving Berlin's famous "Music Box Review" was essentially as a dancer.

During the days when Clifton and Jeanne Eagels were seeing much of each other, John Barrymore was playing on Broadway in "Redemption." His matinee was on Thursday. Clifton and Jeanne played their separate matinees on Wednesday. So—Barrymore was their idol—they reserved the same front seats to see him, week after week.

"And always," Clifton confesses, "after I had seen Barrymore, I was so charmed with his mannerisms and his beautiful voice that there would be just the least Barrymore aura to my evening performance. My voice would drop a register or two. My hands would move with my recollection of the slow strength of Barrymore's hands. One evening I remember, especially. Until the first intermission, I was convinced my performance was quite fine. Then, an usher knocked on my dressing room door.

"Mr. Webb," he said, "your mother is out front. She asked me to remind you

that you are not playing 'Redemption' this evening."

It was Maybelle Webb who wanted Clifton to go to Hollywood in the first place and who tried to persuade him to remain there after Metro, having signed him to a \$250,000 a year contract, kept him idle for eighteen months. Clifton, about the most unhappy man in the world at this time, insisted upon canceling his contract so he might return to New York and the stage. This was one of the few times Maybelle pleaded in vain, when she implored him, "This is the place for you. Be patient. You are going to hit the jackpot."

Clifton would not be persuaded. So back East they came. Clifton bought a house in Connecticut. And it wasn't until Darryl Zanuck, one of the most astute and perceptive of men, decided Clifton was the actor to play the decadent columnist in "Laura" that he returned to Hollywood.

Following "Laura," he did "The Razor's Edge." Then came his great success, "Sitting Pretty," the Photoplay Gold Medal picture for 1948. His *Mr. Belvedere* emerged such a delightful character that he had to come to the screen again in Clifton's recent film, "Mr. Belvedere Goes to College."

The great popularity of *Mr. Belvedere* was, I assure you, no happy accident. Clifton is a tireless worker. He has distinctive ideas about films, and his least movement is analyzed and labored over before it ever is recorded upon celluloid. For those who come to the studio unprepared, unsure of their lines, uncertain about their characterization, Clifton, usually the most tolerant of men, has an abiding scorn.

Undoubtedly the greatest thing about him, aside from his genius for making friends, is his great wit. I well remember the first time I was a party to it. It was in 1924, just before we opened the Paris night club, that Clifton and I, together with the designer Edward Molyneux, Noel Coward, Maxine Elliott (great actress and friend of statesmen and kings, whose Cannes villa is now Rita Hayworth's home), and Gladys Cooper were guests of the Earl of Lethan at Davos, Switzerland. A wonderful time we all had, too. At night, we would drive out over the snow to a shooting lodge, where we would burn a great fire and make marvelous music and I would play the piano while Clifton improvised the most divine dances.

One day Clifton said to me, "Elsa, I want to take your picture on skis."

"Well, Webb, you know, I can't ski," I told him. "It doesn't matter," he protested. "I want it for a souvenir."

I weighed well over 200 pounds, not exactly the perfect figure for a skier, but I allowed him to photograph me.

THE day following, when we went to the skiing tournament, I was amused to discover that the woman champion of the world was a Miss Elsa Maxwell from Scotland. I was thrilled, too, when she made one of the high jumps. But I thought nothing more about it until weeks later when, upon my return to Paris, I saw the memento Clifton had sent our mutual friends. Across the picture of me standing quietly on my skis he had pasted a newspaper headline, "Miss Elsa Maxwell—Ski Champion." And across the picture he had written, "Here's our Elsa!"

In California, Clifton, who has great elegance and charm, lives in a perfectly beautiful house which, with its chintzes and lovely old silver and mahogany, has the feeling of an English country house.

There he entertains all his friends, friends like the Cole Porters, George Cukor, Charles Feldman, his manager; Ethel Barrymore, Hedda Hopper, Joan Fontaine, Katharine Hepburn and Garbo. Garbo, he consistently debunks. "Stir your stumps, Swedish girl," he tells her. And, adoring him and aware of the warmth, affection and understanding in his voice, she laughingly does exactly what he tells her. They get on perfectly.

But he goes his bachelor way, finding as much happiness as is given any sensitive, thinking adult. This summer will find him enjoying a long holiday with Maybelle, in France and Italy. And, at the moment, television intrigues him.

"The only difficulty is," he says, "that I worry how I will photograph. I have a rather long nose. And I also am rather long. I might well appear in the homes of TV viewers looking like a pair of scissors. But there is nothing I would like more than television, really, if I could develop such a good quality as I think I now have on the screen."

His screen success continually delights him. His pleasure in the fact that he is, at long last, recognized as an actor and not a singer or a dancer, is good to see. He cannot get over the fact that suddenly, with "Sitting Pretty," he became a great film star and a big money-maker. The last, I think, pleases him most of all. No fool is Clifton Webb *Belvedere*, the friendliest man in town.

THE END

"REAL ADVENTURE is mine" . . .

. . . "when I tune in *MY TRUE STORY* Radio Program," writes a listener to radio's greatest morning show. The word "real" is typical of what thousands of fascinated listeners say of these true-life stories taken from the pages of True Story magazine.

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At last! A Complete Hair Beauty Routine **...yet All you do is use New Drene Shampoo!**



*No special rinses—yet
your hair is naturally
shining and soft!*

*No special lotions—yet
hair is so easy to set!*

*No special pomades—yet
waves stay put . . . hair
beauty lasts and lasts!*

It's so simple . . . yet it's so complete!
All you do is shampoo with wonderful
New Drene and presto! You have a
complete hair beauty routine!

It's true! Your hair has all the lovely
shine and softness nature meant it to
have, yet you don't need special rinses
—because New Drene leaves no dull-
ing film. Your hair takes a set *so* easily
. . . holds its wave *so* long—without
the bother of using waving lotions or
pomades!

There's beauty magic in this New
Drene—an exclusive cleansing agent
found in no other shampoo, cream or
liquid. That's the reason New Drene
cleans your hair so thoroughly, so
gently . . . rinses out so completely.
That's the reason New Drene leaves
your hair so springy, curls last and last.

And that's the reason *you* should try
New Drene now—right away. Once
you do, you'll never go back to old-
fashioned shampoos again!

It's a Procter & Gamble Exclusive!



For Complete Hair Beauty . . .

*get **NEW Drene** Shampoo*

Just Whistle...

by Bissell



Fred has fixed things, but good... with guests due any minute. It's dinner in the dog house for you, Fred, when your wife sees that rug. But...

Fred just whistles... and trots out the Bissell Carpet Sweeper. Swish, swoosh! That new "Bisco-matic" Brush Action picks up every speck, with no pressure on the handle a-tall!



"Adjusts itself to any rug, thick or thin!" brags Fred. "Even sweeps clean under beds and chairs, with the handle held low."

Adds Mrs. Fred: "My vacuum's fine for occasional cleaning. But for quick everyday pick-ups, we couldn't do without our 'Bisco-matic' Bissell!"



Exceptional values. "Bisco-matic" Bissells now as low as \$6.45. Other models for even less. Illustrated: the "Vanity" at \$8.45. Prices a little more in far South and West.

Bissell Sweepers

Bissell Carpet Sweeper Company
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*Reg. U. S. Pat. Off. Bissell's patented full spring controlled brush

Is There a Man in the House?

(Continued from page 39) to Mr. Goodrich. Before the honeymoon was quite over, Olivia was counting her calories on a starvation diet. "Marcus doesn't like plump women," she told me, on their return to Hollywood. When I offered her a cigarette she shook her head with an apologetic smile at her husband who was smoking a pipe, I believe, in an armchair facing us.

"My husband doesn't like women to smoke," Livvy explained with a soft giggle. Most of our conversation was prefaced with, "Marcus doesn't like this or Marcus likes that." Since her marriage and, apparently, a result of it, Olivia has given up politics, poetry, problems and most of the friends she had before her marriage. This includes Phyllis Laughton, who introduced her to Goodrich and who was matron of honor at the wedding.

AND IF you merely want to talk to Olivia, the theory is you have to talk to Marcus first. Right at the start, when her very old friend Sam Spiegel called to congratulate her, Marcus answered the phone. He's been answering it ever since, and unless he gives an okay, you cannot, like Sam, get through to Olivia. I doubt whether Olivia, since her marriage, has read a book without her mate's approval. And this is a good thing, because Marcus, author of "Delilah," has impeccable taste in literature. He advised his wife to read Henry James's "Portrait of a Lady" and Olivia was so enthusiastic, she wants to make it as a movie. In fact every move in her career, except the actual acting which Olivia performs so brilliantly, is scrutinized minutely by Mr. Man-in-the-house Goodrich. And Olivia says she loves it. "It's so wonderful," she told me not very long ago—"To have someone at last to lean on."

Sister Joan Fontaine resembles Olivia only vaguely facially, not at all mentally. But by golly, when she married William Dozier, she reacted in the same way as Olivia, in switching from the strong type gal who makes her own decisions, to the kind of female who is happiest taking orders from a man.

But Joan, instead of shrinking from the outside world in general, has expanded, socially and characterwise, since her marriage to Bill. She used to be very difficult to work with. When she starred in "Frenchman's Creek," neither the director, Mitchell Leisen, nor her leading man, Arturo de Cordova, would speak to her except when absolutely necessary. It was very odd to watch Joan and Arturo in a madly passionate love scene, hear Leisen call "cut," then watch the palpitating lovers cut each other dead on the way to their dressing rooms.

Number one project on the Dozier agenda for Joan, after he married her, was to hire the press agent who had formerly handled Olivia, the boy who ballyhooed her for the Academy Award. Like his brother-in-law Mr. Goodrich, Dozier reads all of Joan's scripts and advises her which to accept. They own an independent film company, Rampart Productions. When a writer I know tried to interest Joan in his story, Dozier told him, "I have read it." "Yes, but has Joan?" persisted the author. "I said I've read it," was the reply.

When Joan and Bill took their company to Universal, Bill decided to give his wife the setting her beauty and talents rated. So he went over all the star dressing rooms, picked out the best suite for Joan, and ordered a repaint and refurnishing job fit for a queen. Joan repaid him by

refusing to cancel out of her tough comedy for Rampart Productions, "You Gotta Stay Happy," even though she was pregnant before she began.

Another case in point is Roz Russell. "More coffee, Freddie darling?" said Roz sweetly the other morning. Fred Brisson looked up slowly from the newspaper and for the first time noticed that his wife was wearing a flattering pink negligee.

"Thank you," he said, extending his cup. "I love your pajamas dear—where d'ye get 'em?" twittered Roz while she poured.

"Hm," said Mr. Brisson cautiously.

"Freddie," said Rosalind, putting down the silver coffee pot suddenly and coming to the point, "why can't we build a house on the Madera ranch and live there between pictures?"

"Because," said Miss Russell's lord and master, "I prefer to live in town."

"All right, dear, have it your way," replied Miss Russell meekly.

The above domestic vignette is supposed to be true. It's a definite fact that ever since Miss Russell bought the ranch in Central California, some six months ago, she has fought a losing battle with Freddie, a city fellow from way back, to live on the ranch. And if you had told me this story before her marriage, I'd have laughed in your face. I was with them in Santa Barbara the day before the wedding and Rosalind was bossing Freddie around from here to kingdom come and he was taking it and apparently loving it. All of which goes to show that when a Hollywood movie queen marries and has a man in the house, the most fantastic changes take place.

Take also the change in Lauren Bacall. Before she married Humphrey Bogart she was quiet and, at times, she seemed almost demure. And she did not have much drive. She is still quiet but she has completely lost her reputation for being demure. And now she has plenty of drive—enough to accomplish what all of her three wifely predecessors failed to do. She loosened the Bogart purse-strings. B. B.—before Bacall, Bogey drove an old piece of junk that he preferred to call a car. He lived in a broken down two-bedroom house.

Baby hired an English butler right off the bat. When you call, it's funny to hear an impeccable English accent refer to him as "The Master" and to her as "Madam"! Lauren, groping cautiously at first, just beginning to learn what her newly discovered drive can accomplish, induced her thrifty mate to buy one pretty, but small house. Then, when the pain of that expenditure had subsided, she pulled a \$100,000 rabbit out of the hat and before Bogart knew that he had written the check, he was living in the palatial mansion formerly occupied by luxury-loving Hedy Lamarr.

Lauren is smarter than most brides who boss their husbands. She is careful always to give the impression that everything he does and says is terrific with her, that he is the boss. Although, when he gets a little too gay and too playful at parties, Baby grabs for the silver whistle he gave her to commemorate their first picture, and pipes a tune which Bogey understands to mean "Pipe Down."

Her career is, almost all of it, a concession to Bogart's almost fanatical desire that his wife be recognized as a great actress. He was furious with the critics for panning "Confidential Agent" and one day demanded of me, "Why don't you go to bat for her?" When he signed his fabulous new fifteen-year contract at Warners, one of his conditions was, "Take care of my wife, too." Actually, Baby would rather

DON'T MISS THE NEW PICTURES

just be a housewife and mother. It would also give her more time to guide Bogey in the way she wants him to go.

Bette Davis's wedding to William Grant Sherry caused less than a small ripple on her strong nature. Bette has to be in control or she doesn't breathe right. It's fascinating to watch the couple at dinner parties. Sherry looks pleasant but opens his mouth only to eat, never to talk. Bette carries that end of the ball very capably. They rarely quarrel. Sherry was a masseur before he married Bette. And he knows how to relax—especially when la Davis is in one of her "moods."

Jane Greer's man—the wealthy Eddie Lasker—has wisely refrained from trying to change the shy, non-talkative girl into a suave helpmate. He encourages her to stay with her career. And when the Lasers entertain, Eddie serves as hostess as well as host. He is the one who asks if you want a drink or what have you, while his beautiful bride sits shyly with Eddie's friends and behaves like a guest.

I hear that Esther Williams is relegating many of her career decisions to Ben Gage. I wonder if this is wise. Esther, who has never pretended to any great acting ability, has done very well up to now, letting her studio decide everything pertaining to her career. Ben, by the way, is a wonderful man to keep in the house. There's probably nothing he can't do, from making a swimming pool to cooking a cheese souffle.

It is almost unbelievable what having a man in the house has done to Dorothy McGuire. As a single girl making pictures in Hollywood, Dorothy could not be budged in her belief that her private life was her own and that her fans must accept her for her picture career only.

So you could have knocked me over with an exclamation point when Life Magazine blossomed forth with a front page cover of Dorothy's new-born baby—the infant was minutes old. And here I thought having a baby was about the most private act in the world! The miracle was performed by hubby John Swope who used to work for Life. But how he ever persuaded Dorothy to turn a spotlight on herself and baby, is something only Mr. Swope can tell. And he's not talking.

For a different kind of "Man in the House," meet Don Sylvio, stepfather of Margaret O'Brien. Actually, he never had a chance to be the man in the house of Maggie and Gladys O'Brien. For before he went to live with them, his marriage to Gladys was over. Maggie, the sun, moon and stars in her mother's life for all of her twelve years, wept when her mother married—and kept on weeping. Too bad she wasn't smart enough to dry her tears, think of her mother for a change and gain a father for herself.

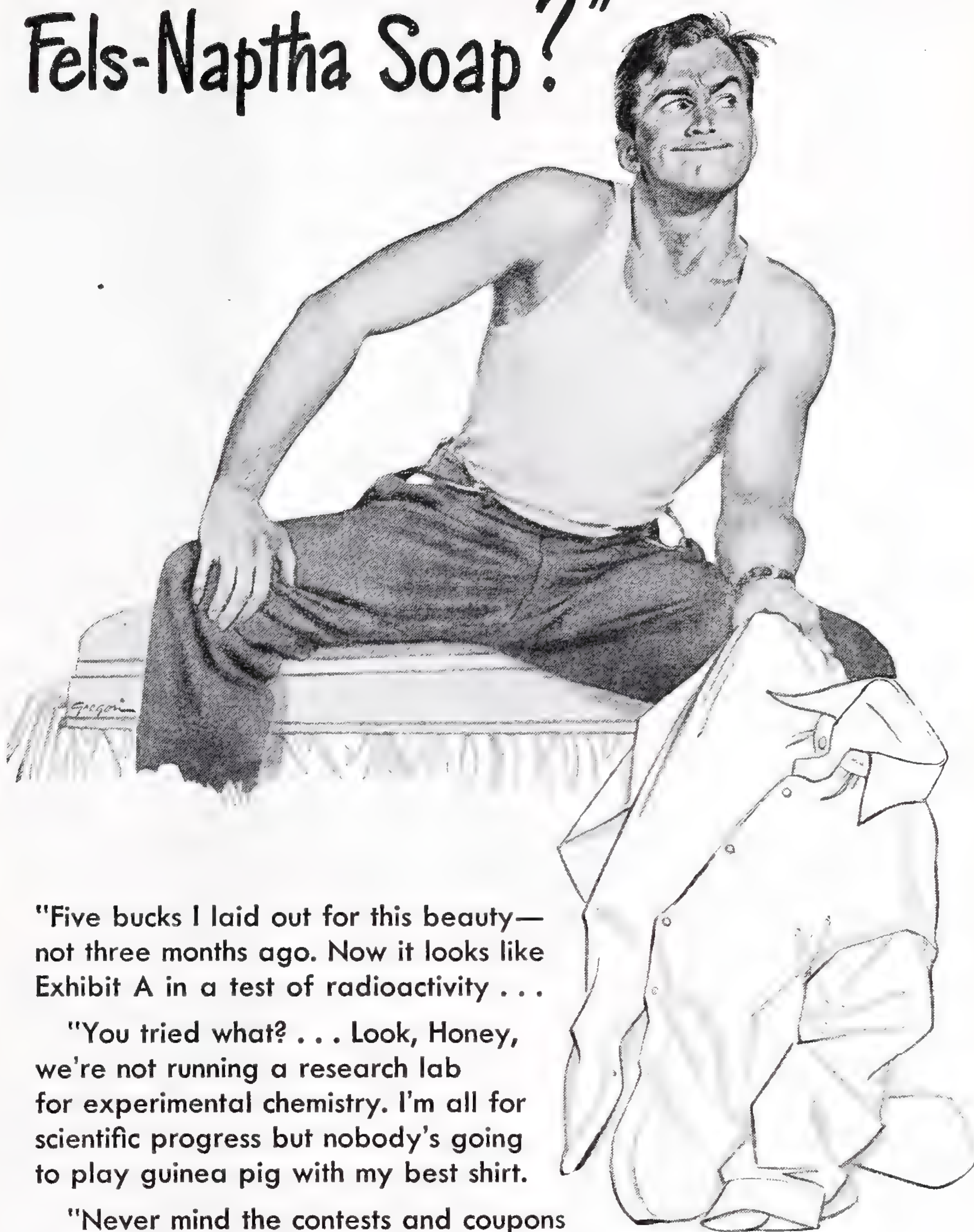
Because, when you add everything up, the occasional frictions and possible inconveniences, a house with a man in it is usually a happier home. At least it's more interesting.

THE END

SHE'S ENTERTAINED
EVERYBODY.....

But never anyone like Clift!
You won't want to miss
Elsa Maxwell's amusing
article about Monty
In September PHOTOPLAY
On sale August 10

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TOBACCO MOUTH

...give it the
"brush-off"
with



"Feel that Lusterfoam work!"

(Continued from page 68) nificent, the heating system was perfect, the hardwood floors were of a quality not purchasable at any price today. And there were those wonderful bedroom suites, plus double maids' rooms, a kitchen and pantry big enough for lavish entertaining, and a very nice dining room. To top this, the price was a third of what it would be today.

It is not only the things you do, but also the things you don't do, that makes successful decoration. Miss Trevor immediately attacked the inside of her house. But, she left the outside alone.

If you are ever converting an old house, follow that rule. I advise that, because if you convert an old house inside and out, it will cost you as much as building a new one, and you will still have an old one. But, if you merely do the inside, you have only the cost of your interior decoration. What you should do with the outside is very simple and not too costly. First, you get a landscape architect, if you have one in your town, and if not, then an expert nurseryman. But don't take it upon yourself to buy shrubs and plant them helter-skelter. Even gardens have styles and, like good fashions anywhere, need an expert eye and hand.

So, with your "outdoor man," decide what parts of the old plantings to take up, what to retain, and how to landscape and plant to hide the more dated aspects of your house's facade.

This determined, you then have the house painted. You might choose one of the soft pastel shades so popular today. Miss Trevor chose a soft, bluish gray.

Then, she took out the jungle of palms. She still has a "patio," but it is so well-planted you don't notice it. Once inside her hospitable door, you forget the exterior entirely. That is as it should be in any house.

THE WALLS of Miss Trevor's living room are a soft, restful green. (Green in decoration, in every shade, is the "top" color of today's decorative scheme). The hood is gone from the fireplace. So are the ceiling beams and the ceiling, itself, has been lowered. The windows, with their arches, have not been changed, but the straight-hanging draperies hide that. The fireplace couches are covered in a rich, plum satin. In one far corner, there is Claire's grand piano, without which no home for her would be complete, since she is an accomplished musician.

The lamps, and this I approve of most highly, look like lamps, and not like disguised cookstoves or old perfume bottles. They are spaced, not only dramatically, but functionally, so that they can be read by. Yet they are not in the way, so that they can be accidentally tipped over. The wrought-iron chandelier and the balcony have, of course, been removed.

The carpeting is gray-blue shag, continuing into the hall, the dining room, and the sunroom, giving them all a unified relationship. The sunroom is done in sunny colors with yellow bamboo furniture, green plants and against the garden windows, theatrical gauze, hanging in deep, box pleats. Again, this proves Miss Trevor's smartness, for sunroom curtains usually rot before they wear out. Theatrical gauze, however, comes in lovely colors and a very wide width and costs under fifty cents a yard. If you can make your own hangings, you can achieve a delightful effect at a very nominal cost.

Incidentally, in this sunroom, Miss Trevor did one very clever bit of disguising and one piece of necessary elimination. There is a skylight in this room which was of amber glass. It created a ghastly

light. Miss Trevor had it replaced with plain panes. But the smartest trick was in not tearing out a whole hideous fireplace that was in the sunroom, even though she had to get rid of it, somehow. She did what can be done with eyesores in any house. She had a bookcase built in front of it. The cost was nominal and the effect charming.

Her dining room, being just a good square room, needed no particular architectural changes. If she had wanted to be madly extravagant, she could, of course, have taken out the single, big window that fronted on the patio, in order to eliminate the inevitable "arch." She saved money, however, and created a "mask" by having the hangings fit from floor to ceiling and across the entire wall. When drawn at night, they give a lovely atmosphere to the room.

THE downstairs bar was converted into a playroom entirely suited to three healthy, hearty boys. On the floor went scuffproof linoleum. For the full length of one wall, wall benches, upholstered in damage-proof plastic were placed. There is a Ping-pong table, with the right lights overhead. A radio is on one side of the room, the television machine on the other. There is even a private entrance, so that the boys can go in and out freely. This is the wisest possible plan for a family that harbors two generations, both at the "entertaining age." However, Claire and Milton Bren also kept a smaller playroom for themselves, which can be opened into the boys' room, so that they can join parties, if they so desire.

I particularly like the "grown-up playroom." Mr. Bren now calls it their "Oscar" room, since Claire's Academy Award statue stands proudly on the top shelf of one of the bookcases that are on either side of its single, deep bay window. I like the brilliant Chinese lacquer red that has been used for the wall coloring, combined with the bleached modern furniture. I think the window handling is immensely clever, with a split bamboo curtain, and white pebbles put down under the Sansevieria plants on the window sill, as a kind of beach.

And now I hope, since I admire the overall scheme of her house so much, that Miss Trevor won't mind if I offer a few small criticisms.

First of all, for my taste, I do not like plants that climb up under stairs. To an atmosphere that should be solid, they lend an uncomfortable air of fragility, I think. I also think her hallway would have been much more important, if the door beneath the stairs had not been painted white, making it too prominent. I believe it would have been better to have subdued it back into invisibility with dark paint. Neither do I like a "patterned" wall paper for stair walls. A paper or a painted wall, in a solid tone, is better background for a moving portion of a house, like a staircase. If Miss Trevor desired this patterned paper, and I think as a paper, it is very chic, I feel she could have used it more effectively if there was one solid wall, for instance, on the wall at the top of the stairs. This use of a pattern on one wall, against two or three solid colored walls is newly smart, exciting and quite original.

Now I will say good-bye to you for this month. But I will be back here next month, telling you more about the most rewarding of pursuits—how to get beauty into your own home.

If you should desire my advice on your problems, write me at Photoplay.

THE END

(Continued from page 36) "Teaming with Fred Astaire again," Ginger says, "was not exactly a new idea. We'd had it in the back of our collective caps for a long time."

They were always running into each other and inquiring mutually, "Don't you think we should make a picture together?" But they never did anything about it.

Bob Alton, the M-G-M dance director, who directed the production numbers, says, "After all those years, Ginger stepped right into it. Only a natural dancer can do that."

Ginger more than lived up to her name—the zest for challenge—in dancing with Astaire again after a ten-year absence. She rehearsed during lunch hours and after six o'clock, even when she was working before the cameras all day. She often danced eight hours a day. She would come into the studio in the morning looking beautiful and chic, and within a few hours be wet with perspiration, her hair falling in damp strands around her face.

HER FINE trouping won't be forgotten by Chuck Walters, the young director, who had never met her until "The Barkleys of Broadway." He was a little anxious about that first meeting, which occurred while she was rehearsing a dance number. Ginger knocked off around three, and they walked over to the studio commissary to have a soda. They took a table in the back of the room and became so engrossed in conversation, that before they knew it, it was almost seven. They'd been sitting there four hours. A little later, when Chuck arrived home, he received a wire from her saying, "It was wonderful to know you today. And it will be a privilege and great fun to work with you." She will probably never know how much this meant to him. He was touched. As he was by the miniature, gold cuff links, in the form of "Oscars," which she presented him with at the end of the picture, with one engraved, "Thanks to Chuck," and the other, "Fondly Ginger."

All through the months before Ginger went to work in "The Barkleys of Broadway," she had been reading scripts conscientiously, as she always does, asking herself, "How could I foist this upon an unsuspecting public? Waste their money and time?" When she wasn't poring over scripts, mapping her own production plans, or doing radio shows, she was managing her Four R's ranch (Rogers-Rogue-River-Ranch), buying cattle, painting, sculpturing, playing tennis and golf and fishing. "You name it, and I do it, or I do *at* it," she grins.

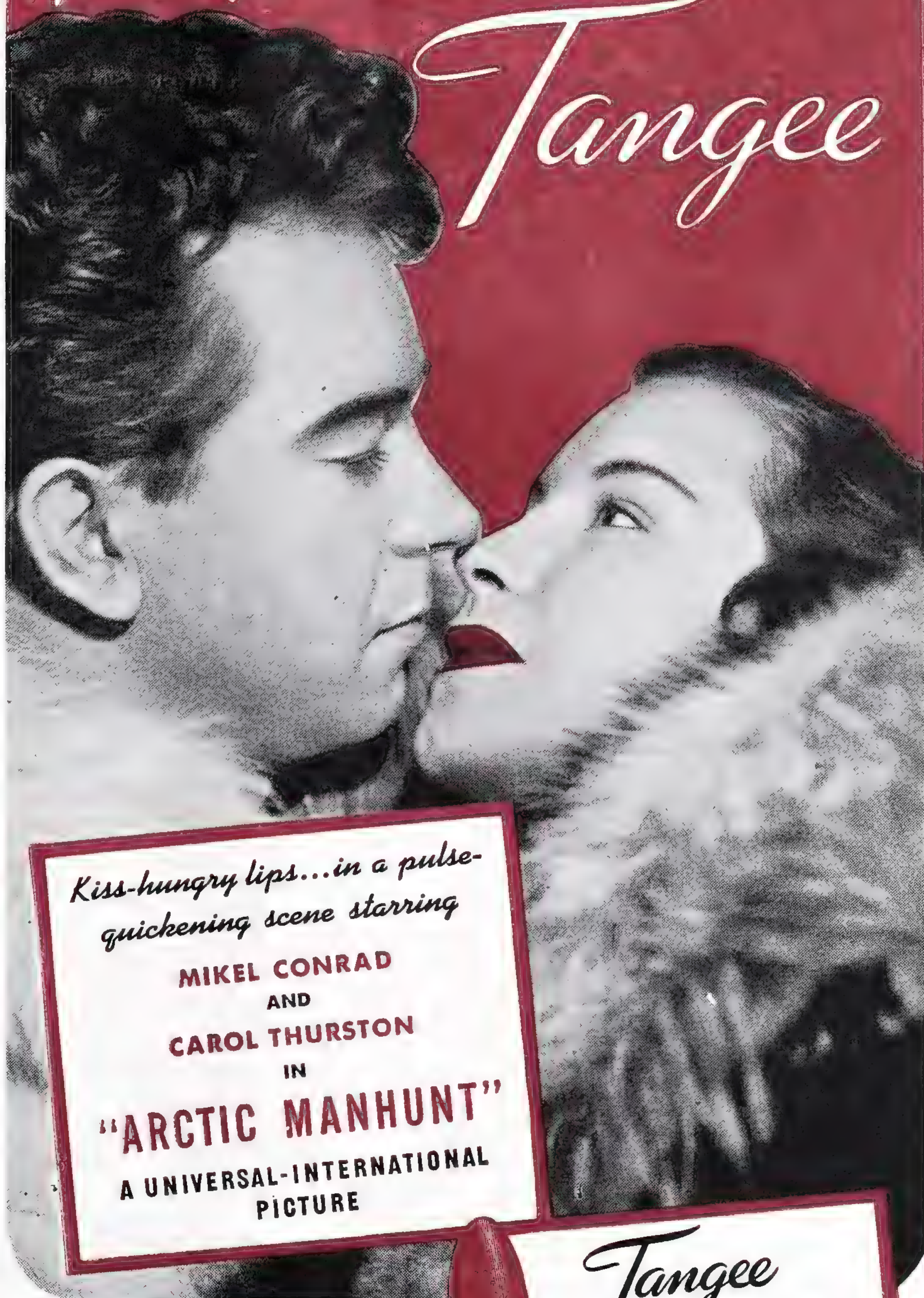
She believes that nothing is impossible if one has the "desire to do." What about the little matter of talent? "People without talent usually will work much harder," she says, "because they know they must." She has no use for goldbrickers. "I like people who work," she says, emphatically. "There's a terrible thing in the air now. You feel it every day. See it. Too many people believe the world owes them a living and want it paid to them as painlessly as possible. That's a dangerous philosophy."

It's typical of her consuming concentration that even her hobbies become business assets. She denies the popular opinion that she is one of Hollywood's most astute business women saying, "I can't add, subtract, divide or multiply. And I've never out-smarted anybody. But I *do* have a sense of what is good and what is bad."

Yet, in spite of her inaptitude for mathematics, it would appear that every activity Ginger pursues, profits her. Be-

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Have You Heard?



Pride comes before a fall... and if it weren't for Kay Kyser my pride would still be intact.

Perhaps I should explain. When I first heard that Georgia Carroll, John Powers' famous model, was slated to change "Carroll" to "Kyser" I thought, "Well, there stands another victim of 'southern charm'. Fifty million 'y'alls' wouldn't devastate ME!" But now for the awful truth. I heard Kay's "College of Fun and Knowledge" over the ABC network the other day and I find that I am not only susceptible to 'southern charm' in the form of Kay Kyser but that I'm ready to send an apple to the teacher wrapped in a natty rebel flag.

Pillsbury's Professor is in a class by himself as far as entertainment goes. His spirited version of laughter and learning from the halls of his mythical college is imaginative. And the playful way he leads contestants into unpredictable "slur of the moment" remarks is downright ingenious. All of which should prove that you *can* teach an old dialer new tricks. And Kay Kyser with that certain captivating something (I'll admit it! Southern Charm!) is the man to do it. Kay's College is in session at 4 P.M. EDT Mondays through Fridays.

★ ★ ★

There's a scriptless wonder—also on the ABC network—that is unquestionably the greatest "rise and shiner" since the invention of the sun. It's the sixteen year old tradition called "The Breakfast Club." Don McNeill, with his "be good to yourself" philosophy is irresistible as the M.C. and his delightfully daft gang which includes Jack Owens (the cruising Crooner), clowning Sam Cowling, Fran (Aunt Fanny) Allison contribute a buoyant humor and freshness that make every program as irrepressible as a premiere. Patsy Lee and Eddie Ballantine share the musical honors on this bouncing breakfast bonanza which is understandably regarded with pride by its fathers: Swift, Philco and General Mills. First call for breakfast is 9:00 A.M. EDT—every Monday through Friday.

★ ★ ★

Other Tips on ABC Daytime Dialing

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Drama ripped from the pages of real life.

Galen Drake 11:45 AM edt
A relaxing quarter hour of homey philosophy.

"Welcome Travelers" 12 Noon edt
A daily visit with interesting people from the world over.

Joan Lansing
(Advertisement)

cause she enjoyed dancing and labored away hours at a time perfecting the Charleston, she became a motion picture star and dances with Astaire. She refused to enter her paintings in an exhibition, saying they were far too amateur, but a company bought them for Christmas cards. The ranch she bought as a hobby has multiplied into a paying 10,832-acre affair, until, today, the "Four R's" is one of the most successful dairy and cattle ranches in all Oregon. Her flair for mixing colors and her instinctive feeling for form and line evolved into interior decoration. It was because she did such a successful job on her own ranch home that she was invited to decorate the houses on the 35,000-acre sportsman's paradise, the Table Rock Estates, that her husband and his partner are developing on the banks of the Rogue.

In describing her own preferences as a decorator, Ginger says, typically, "I have a quiet taste, then I suddenly spring forth with a red door." Her charming, informal, brown shingle ranch house, which started out as a cottage, "and like *Topsy*, just grewed," is furnished in what Ginger fondly calls "Early American Comfort."

SHE HAS the vitality of a man. She has sensitivity tempered by a sense of humor that can turn a joke, no matter how tense the situation, upon herself. She is extremely honest. And direct. And she never inflicts her emotions upon others. Even Ginger's closest acquaintances can't recall ever seeing her break down, except during the war when her husband, Jack Briggs, was shipping out for overseas.

In Hollywood, she lives on a hilltop, in a white house cloaked in bougainvillea, complete with swimming pool, tennis court, soda fountain, and a movie projection room. She sleeps in a frilly, canopied bed, wears glamorous hostess gowns, and goes in for lavish gold jewelry and exotic perfume. At their ranch, she gets up early and cooks Jack's breakfast. She wears plaid wool lumber jackets, blue jeans stuck into her boots, or rubberized fishing pants, and an old, dirty hat. She rows ten miles down the river with her husband and for lunch broils the fish they catch over a campfire by the river bank. When they have outdoor barbecues, and gather 'round a big bonfire to sing, it's Ginger who leads their ranch guests in "Down at the Station."

The wartime marriage of the blonde star and her good-looking, six-foot, dark-haired husband, which so surprised Hollywood when they became betrothed after some six dates, is still, after six years, a mark for other movieland marriages to shoot at.

When they're in Hollywood, the Briggses often entertain a few close friends at dinner, and run movies or play "Ghosts" or the "Word Game." At home, alone in the evening, you may find Jack ensconced comfortably before the television set in the den watching a hockey game while Ginger studies her script. Or find them both down on the floor, speculating on the advisability of choosing a shrimp or charreusse wallpaper.

They're also avid readers. Jack leans to adventure, while Ginger reads all the current best-sellers, always with the thought, "Would this make a good picture? For me?" Jack likes his comics, but Ginger can't understand how anyone can take them seriously. At a dinner party, she leans forward to catch what sounds like exciting conversation. "What? What were you saying?" she asks, eagerly, expecting some world-shattering development. Then finds it has something to do with *Li'l Abner*

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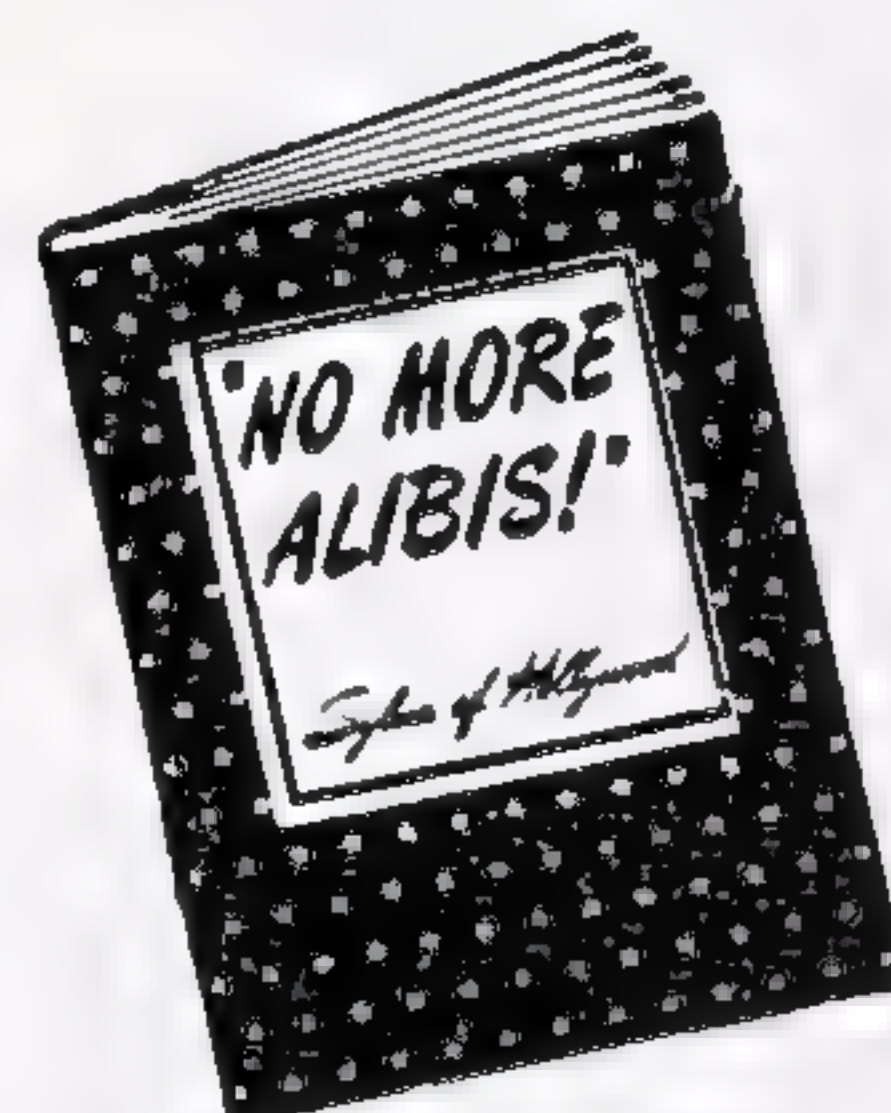
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or speculation as to where *Snow Flower* in "Steve Canyon" has disappeared. "For Pete's sake, this is maddening!" she says, turning back to her food again.

She loves Caesar salads, anything garlicky or highly seasoned, and admits she never really feels like food "until the sun goes down." This does not, however, include Texas tamales.

ONE picture the reporters *didn't* get of the highly publicized film junket to Houston, for the opening of Glenn McCarthy's hotel, was of this glamorous star consuming dripping hot tamales in the swank bathroom of her suite in the \$20,000,000 Shamrock Hotel. The first morning she was there, Ginger, Jack and their friends, Gale Storm (a Texan) and Lee Bonnell, commandeered a car and went in search of tamales. They found a man with a little cart, bought a dozen, then drove out to the city limits to an open field, leaned over a fence to avoid the drippings and ate them. On the way back to the hotel, Ginger bought a dozen more and had them wrapped in newspapers to carry upstairs with her. Gale and Lee were dining with them in their suite that evening and Ginger said, "We'll save these and have them with dinner tonight." But when her guests arrived, their hostess greeted them a little sheepishly. The reasons were in the bathroom. Empty shucks. She just couldn't resist them.

Ask if there isn't something she's failed to accomplish? Some faraway dream for the future? And you get an emphatic, "Yes! I want to travel." But that's so far away, she's afraid it's going to stay there. She's always planning to travel, but suddenly finds herself mixed up in a million additional projects. She's tried repeatedly to even indulge in some cross-country ventures.

The Briggses even got themselves a handsome trailer, which Jack thought seemed like fun and an excellent idea, until the day that Ginger suggested their using it.

"Don't you think it might be a good plan to take a trip around the country, just park here and there?" she asked, hopefully. "What?" was her husband's typically male reaction, "and carry that heavy thing behind us?"

"Know anybody who wants to buy an eight-thousand-pound, two-story, hydraulic-pumped, unused trailer?" grins Ginger Rogers.

THE END



Horse-sense: Rod Cameron is one of many stars who took part in Savings Bond Drive from May 15 to June 30

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What price all your glory in admen's acclaim,
Unless you are beating this merchandise game?
If selling FORT SUMTER'S your target today,
Consider them sold when you use PHOTOPLAY.

Of PHOTOPLAY's public we pridefully boast:
Three million ♥ young minxes from mountain to coast.
They're lassies who sit in professional seats;
They're housewives whose budgets are right for your sheets.

They're girls filling hope chests. (Here's plenty of scope,
Because with their chests they have reason to hope!)
They're lady sophisticates, avid for things,
Uniquely receptive to copy by Springs.

The PHOTOPLAY reader has light in her eye,
A feeling for humor, a bosom that's high.
The PHOTOPLAY lass has a delicate air,
An eye for an ad, and a cute derrière.

Your Mrs. van Astor, when down in the mouth,
Sees SPRINGMAID in Fortune on Sutton Place South
Although tickled pink from her nose to her tail
She'll still go on buying her pet supercale.

Our PHOTOPLAY fans are not snobbishly rich.
Our typical reader's a canny young witch.
She wants a good buy, and since yours is a honey,
Why not make a play for her bed-linen money?

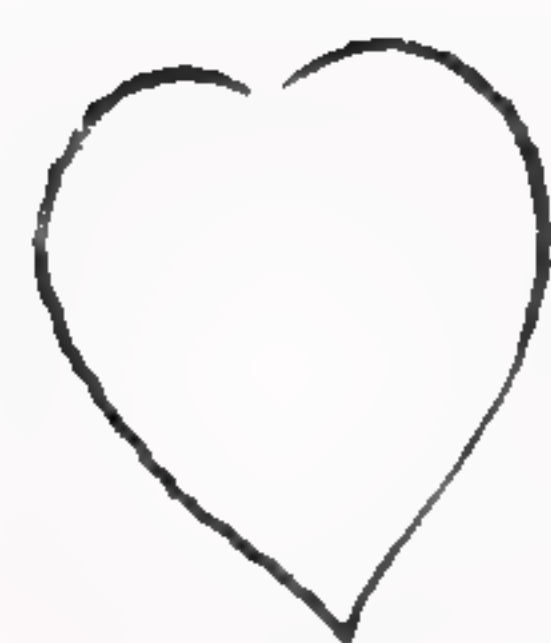
A PHOTOPLAY ad, either D.C. or A.C.,
Is sure to electrify. See Erwin-Wasey. ♥ ♥
(We recommend six ads, but that's up to you.
Results persuade better than adjectives do!)

Sincerely,
Charles O. Ferwilliger, Jr.
Eastern Advertising Manager

PHOTOPLAY

♥ 1,250,000 circulation; over 3 million readers;
—one of the five magazines comprising MACFADDEN WOMEN'S GROUP

♥ ♥ for details





Bungled Bundling

In olden times throughout this land our maidens made their sheets by hand. They used a spinning wheel until it was replaced by cotton mill. Then, lovers found more than one use for strong sheets that could stand abuse. They used them to avoid grandsire and thereby to escape his ire. Our knight slid often down a sheet with eyes on girl and spurs on feet. But sometimes luck just wasn't there when grandpa's hatchet cut through air. Today we weave FORT SUMTER sheets in such a way that always meets with every family's bedroom need from restful sleep to militant deed.

Unlike old times when couples bundled and in the process often bungled, we make our SPRINGMAIDS much

the best and proved it in a strenuous test. We took our own FORT SUMTER brand, woven and finished by skillful hand. Each sheet was washed 400 times—a test like that would slick new dimes. Two hundred times they were abraded, yet none were either worn or faded. That's equal to a generation of wear and tear and vellication. In speaking of FORT SUMTER covers, we really wish all fabric lovers, when homeward bound from some dull party, would test SPRINGMAIDS—they're all so hardy that you can get a running start and dive in—they won't come apart. The moral is to each of you: No matter what you say or do, remember that in cold or heat, you can't go wrong on a SPRINGMAID sheet. © 1949, The Springs Cotton Mills



SPRINGS MILLS



200 Church Street • New York 13, New York

Atlanta Chicago Dallas Los Angeles St. Louis San Francisco

For a set of SPRINGMAID ads suitable for framing, send 25 cents to Springs Mills, Dept. P-11, New York.

ELLIOTT WHITE SPRINGS, president of The Springs Cotton Mills, has written another book, "Clothes Make the Man," which was indignantly rejected by every editor and publisher who read it. So he had it printed privately and sent it to his friends for Christmas. After they read it, he ran out of friends, so there are some extra copies. It contains a veritable treasury of useless information, such as how to build cotton mills, how to give first aid on Park Avenue, and how to write advertisements.

If not available at your local bookstore, send a dollar and postage to us.

He has also designed a sport shirt with 16 SPRINGMAID girls printed in 6 colors on SPRINGMAID broadcloth. It is made large, medium large, medium, and small. Send us \$3, and we will mail you one postpaid in the United States. Or, if you want to make your own, send \$2.50 for four yards of material 36 inches wide.

FORT SUMTER



50% BEFORE WEAVING

SPRINGMAID
Cotton



Richard Hudnut

enriched creme

SHAMPOO

contains egg!



Gentle! Lustre-giving! Leaves hair more manageable...more receptive to home permanents!

It's the real egg, in powdered form, that's the magic in Richard Hudnut Enriched Creme Shampoo. By actual test the egg makes your hair easier to set! You'll twirl pin curls smoother, so they're bound to last longer. And how much better your Richard Hudnut Home Permanent "takes"! Try this gentler, kinder shampoo for hair that shimmers!

Richard Hudnut Shampoo is better because:

1. Contains egg (powder, 1%)—proved to make hair more manageable.
2. Not a wax or paste—but a smooth *liquid* creme!
3. Easy to apply; rinses out readily.
4. Removes loose dandruff.
5. Same shampoo Richard Hudnut Fifth Avenue Salon uses for luxury treatments!



Peggy Thorndike fashion editor

Jacqueline Neben promotion director

Helen Sayles retail director

Coplan-Dirone photographer

Opposite, Marilyn Maxwell wears the Lilli Ann reproduction of the suit Helen Stepner designed for her to wear in Screen Plays "Champion," United Artists release. In worsted gabardine, the suit also comes in black, brown, spice, green and gray. Sizes 10-18. About \$50.00 at Lansburgh & Bros., Washington, D. C.; Davison, Paxon Co., Atlanta, Ga.

Hat by Debway

Below, Miss Maxwell wears the original suit in "Champion"



For store nearest you write direct to manufacturer listed on page 87

PHOTOPLAY FASHIONS



SITTING PRETTY

PHOTOPLAY
FASHIONS



Detail of neckline



For store nearest you write direct to manufacturer listed on page 87

Above, two-piece Stein-Tex broadcloth in exciting two-tone combinations. Note the newness of the pockets both fore and aft and the smart plunging neckline. By Majestic in lilac and purple or ice-blue and navy. Also comes in solid dark green or navy. Sizes 10-18. \$10.95 at B. Altman & Co., New York, N. Y.; Hochschild, Kohn & Co., Baltimore, Md.

Now come the dog days when everything wilts and you look longingly towards your vacation. So invest in the clothes that will be wonderful for those "two weeks with pay" and also will stand you in good stead during the fall. A new suit is a year-round investment and one of the best wardrobe stretchers.

You can team the skirt with sweaters and blouses, belts and scarves, for a fresh look. Also new and exciting are the "coat-dress" fashions (see picture opposite). These dresses will give your wilted wardrobe a terrific boost, for you simply step into them and walk out in the latest unruffled fashion.

Right, rainbow woven lightweight tweed makes this utterly new and charming coat-dress. Designed by Virginia Spears, the versatile scarf neckline can be worn a number of different ways. Sizes 7-15. \$12.95 at Frost Bros., San Antonio, Tex.; McCreery's, New York, N. Y.



*Geraldine Brooks, who is currently appearing
in Walter Wanger's production "The Blank Wall"*



PHOTOPLAY'S PATTERN OF THE MONTH

Photoplay Patterns
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please send me the Photoplay Pattern of the Marilyn Maxwell "Champion" dress in size 12—14—16—18—20.

Name.....Size.....

Street.....

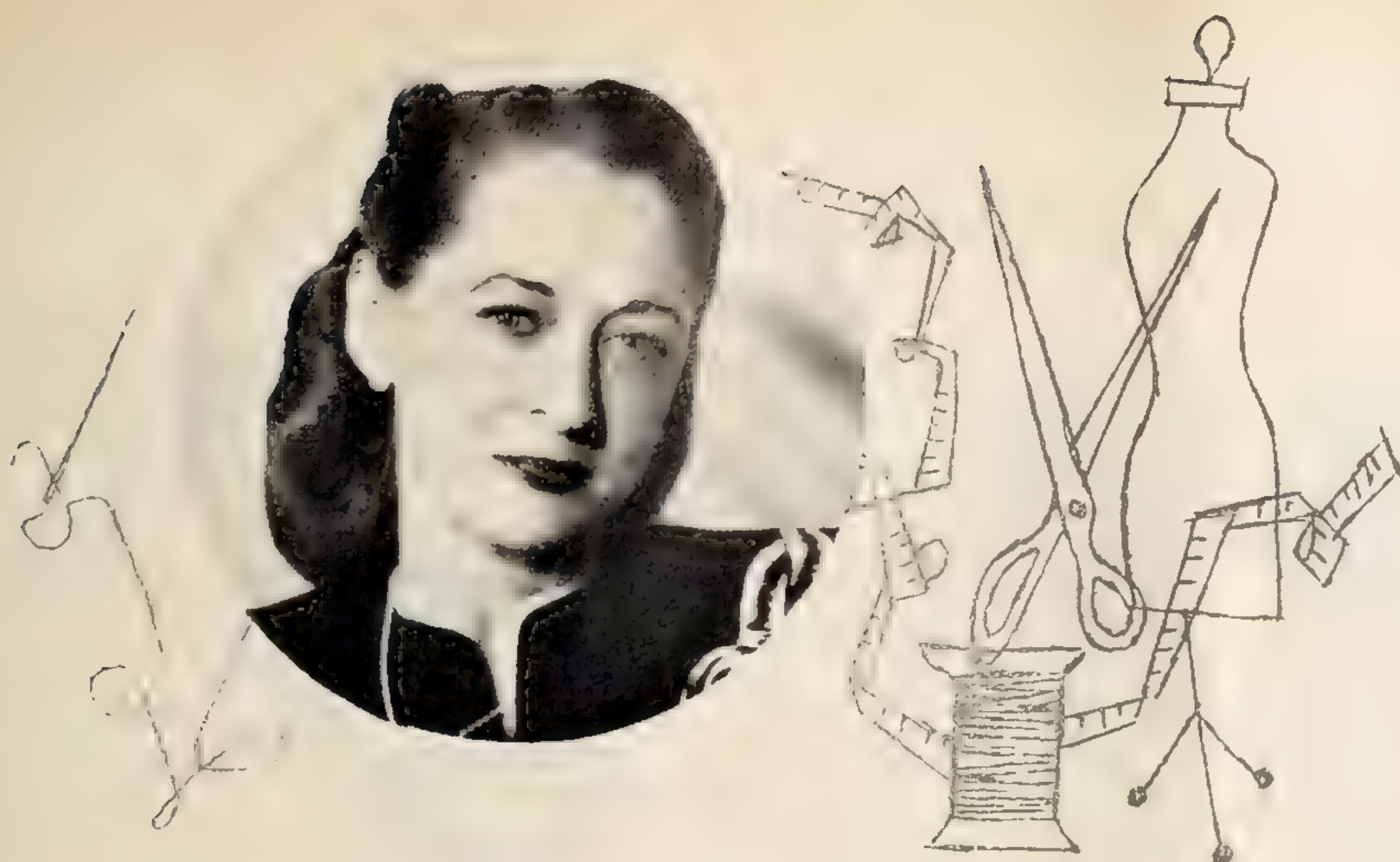
City.....State.....

*Marilyn Maxwell in another design
by Helen Stepner for "Champion"*

Here's the ever popular shirtwaist type dress—but with the added attraction of unusual pocket interest at the hip and the newest of cuffed sleeves. It's wonderful for traveling any place—right now or later under a coat. Make it in packable, wearable Celanese Jersanese that comes in a wide color range of lightest pastels to vibrant darks.

For stores selling Photoplay Patterns see page 87

SLIM NEWS



Helen Stepner, Hollywood designer, tells how to be dramatic in the new clothes

Miss Stepner feels the most important fashion news is the slimness of the silhouette. Evidence of this is the suit she designed for Marilyn Maxwell which opens our fashion section this month. Also the long lines of the buttoned front dress, which is our pattern.

Miss Stepner predicts suits will highlight a long-waisted yet "nipped-in" look, with soft tailored lines and feminine touches. She likes a little shoulder padding in all styles and feels that most figures, even the famous movie-stars', need this.

.....

The day we photographed these pictures for our fashion section, Marilyn Maxwell arrived wearing such a smart Stepner designed dress and coat. The dress was a jersey sheath, buttoned down the back, with a back hem slit for easy walking. The matching light coat was full length and had a wonderfully full back with a slim front held in by a self belt.

Wherever you live you can buy

PHOTOPLAY FASHIONS

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

Wine colored suit

Lilli Ann, 973 Market Street, San Francisco, Cal.

Hat

Debway, 42 West 39 Street, New York, N. Y.

Two-piece broadcloth

Majestic, 1410 Broadway, New York, N. Y.

Tweed coat-dress

Spears-Epstein, 1400 Broadway, New York, N. Y.

Flannel suit and blouse

Saony, 1384 Broadway, New York, N. Y.

stores selling photoplay patterns

Lit Brothers, Philadelphia, Pa.

The Hecht Company, Washington, D. C.

A
little
bit
of money
and
lots of
good
taste



go a long,
long way when
you invest in the
fine quality, the very
feminine look of....

Velvet step
SHOES

7.95 to 9.95

Write us for the store nearest you.

PETERS SHOE COMPANY, SAINT LOUIS

T RIPLE THREATS

Vanessa Brown is seen in Paramount's exciting picture "The Heiress"



PHOTOPLAY
FASHIONS

Wonderful "go everywhere" flannel suit with a nipped-in waist and long, clean lines. Another wardrobe indispensable, a tweedy-type blouse, which complements this suit perfectly. All three by Sacony and all three in exciting colors. Sizes 10-20. Suit \$25.00. Blouse \$8.95 at The Baker Co., Minneapolis, Minn.; Maas Bros., Tampa, Fla. Belt by Vogue.

*For store nearest you
write direct to manufacturer
listed on page 87*

(Continued from page 51) custody of the television set. Video has popped up like Jack's beanstalk and, whether the film studios like it or not, it seems to be here.

The fact is, the boys in the front offices of the film factories don't like it. They refuse to let their million-dollar movie queens and heroes show their famous faces on any television screen.

Photographers with television cameras are barred from the super-duper movie premieres, and the Academy Awards "Oscar" presentations go on strictly untelevised. This "head in the sand" attitude sometimes leads to funny situations. Like the annual Santa Claus parades down Hollywood Boulevard.

Thousands of fans lined on the curbs or free eyefuls of their favorite stars as they glided by on beautifully decorated floats. But the television "lookers" at home got to peek only at the celebrities who aren't under contract to any studio.

Whenever an M-G-M actress, or a Paramount comedian rode by, the television camera had to swing quick-like to a shot of the crowd watching the parade.

BUT strides are being made in television which would put an end to such practices. Zenith Radio Corporation, for instance, has originated a system, which, if successful when tested next fall, may change the studios' feeling about video.

The new system, called Phonevision, is a method whereby you would see the new movies on television receivers simply by calling the telephone company and having the proper connections made. For the privilege of seeing a certain movie, you would be billed by the telephone company just as you are billed now for telegrams and toll calls. The studios, of course, would receive their share of this revenue.

But this is all in the future, and at the present time, studio chiefs are able to keep their prize properties off television. They can't, however, keep 'em from talking about it, or looking at it. Video aerials are pringing up all over town, like giant paper clips on mansion rooftops.

Glenn Ford had the toughest time. He and wife Eleanor Powell live in an exclusive hollow, snuggled down between a circle of mountains that cut off reception.

So Glenn, being a veteran, bought a 25-foot radio antennae at a Navy surplus sale for \$150. Then he invited Larry Parks, Evelyn Keyes, Jack Beutel, and a flock of studio pals over for a nice, chummy "Sunday afternoon get-together."

The minute they spotted the ladders, ropes, pulleys and poles, they knew what they were in for. But Ellie kept drinks and sandwiches coming, and they pitched in. After three hours of huffing and puffing, the gang had the antennae up, and collapsed on the roof to admire their work.

"Then," groans Glenn, "Jack accidentally kicked the base. And the whole thing fell down with a crash! The next Sunday we had to do it all over again. But our reception's wonderful now."

Victor Mature is the only big-name star who does more than take off his shoes and look at his television set. He sells 'em, and his retail TV shop is going great guns these days. "My old Coast Guard pal, Bud Evans, runs the thing for me," Vic says. "But I get a big kick out of working in the store. Gonna open another one pretty soon."

Eve Arden's not so sure she's enjoying her fancy new set. Especially those commercials. "I'd sworn off smoking, see," Eve explains. "Went through you-know-what for weeks. But, finally, I got to where I was doing beautifully."

Then, one night, she flicked on television

and out pops her own face at her, enjoying a "smooth smoke." It was a televised movie short she'd made months before, endorsing her favorite cigarette.

"That did it," growled Eve. "I reached for a cigarette instantly."

When Mrs. Macdonald Carey, who is expecting another child, was told she must remain in bed for several months, Mac presented her with a television set. It works overtime. For daughter Lynn has her favorite programs, too.

The last time anybody bothered to count, there were 81,297 television sets in Los Angeles. Video salesmen figure there are three-and-a-half "lookers" per set.

However, out at Bill Holden's house on Sunday afternoons, they blow those three-and-a-half lookers per set figures sky high. Bill says it's more like twenty-five or thirty per on his set.

"Ours is out in the game room," Bill explains. "And every Sunday, we have television open house for the neighborhood kids. The TV stations furnish the Western bang-bangs and clowns and we supply pop and popcorn. What a madhouse that is!"

Tough guy Humphrey Bogart says his set saved him from "going nuts" from loneliness, when Lauren Bacall was at the hospital with their newborn son.

Bogie's a great TV booster. He even gave one to the aged ladies at the Hollenbeck Home to brighten up their dull evenings. But ask him when he's going on television and he just snorts.

"Huh! I'm ugly enough in the movies. Think how I'd scare 'em on television!"

This is the same excuse a lot of the big studios hand out. They object to having their stars televised at premieres and football games and parades because the "results are so unflattering."

"We work hard to present them carefully and beautifully for movie-goers," one studio spokesman said. "Why should we take a chance on some television show spoiling all our work?"

"LOOK," he said, "at the way beautiful Esther Williams came out during an elaborate swimming pageant at a Beverly Hills hotel. Her make-up wasn't right, the light was bad, and the glamorous Esther looked downright awful."

Now and then, a starlet sneaks on anyway, but as long as it only happens once in a while, the studios don't kick up much of a fuss about it. Barbara Lawrence did a TV show against Twentieth Century-Fox orders, but she hasn't been whisked off to the official doghouse, yet.

Neither has Lou Costello, who went on with Milton Berle in New York. Berle wasn't too happy about the way it turned out, though. Lou kept ad-libbing with his face and got all the laughs.

Still, the big stars aren't plunging into television in a hurry. They're all interested, but a lot of them are a little skittish about it.

Bob Hope and Frank Sinatra, who happen to own themselves as far as TV goes, are coasting along, in no hurry to get on. Bing Crosby says he has no intention of doing anything on television, "for at least a year yet."

Most of the stars think the majority of television shows will be put on film first, giving them the benefit of careful make-up, good direction, and a chance to do it over if they "fluff" a scene.

The stars who do venture onto television don't worry about the low pay, unless it happens to leak out.

Television shows, without much money to spend, have their own ways of getting around big-name guest stars. One program interviews the star's wife or hus-

band. And if this spouse "just happens" to bring along some home movies featuring her better half, what can the emcees do but run 'em off for the listen-lookers? That way he gets the star second-hand without haggling for the studio's permission.

A few big names around town aren't nervous about tackling television. Red Skelton's straining at his M-G-M leash; Edgar Bergen says he's been ready for it for years, and Connie Moore has her daily show. Joan Leslie made a television short telling why she was mad at Warner Brothers, but by the time the short was ready, her drawn-out court battle with her former studio had been settled.

AL ROACH, who runs one of the oldest studios in Hollywood, has stopped making movies altogether, and is concentrating on television features. And Spyros Skouras, president of Twentieth, keeps his stars off television, but says he thinks it's the greatest thing to happen to the movies since sound. He can see the day, Skouras says, when shows will be piped to more than 3,000 theaters at a time, from one print, via television. That, he promises, will help cut down the movie business's staggering overhead and distribution costs.

But Louis B. Mayer, head man at M-G-M, refuses to consider television as competition. "What baseball is to sports," he says, "the movies will always be to mass entertainment."

Out at Columbia, where Harry Cohn rules the roost, they don't even admit there is such a thing as TV. "When they say television out here," one studio worker wisecracked, "you run quick and wash your mouth out with soap."

Everybody admits television shows from Hollywood don't hold a cathode tube to the ones from New York, and the more disgruntled TV producers blame this partly on the film factories.

Harry Ravel, who writes popular songs when he's not making video movies, says the big studios are doing all they can to hold television back, and they're getting in their best licks by renting beat-up old prints of 1935 movies to television stations for practically nothing.

Ravel says Hollywood is hoping the customers will take one peek, turn up their noses, and head for the local movie houses.

And the embarrassed movie queens don't like it, either. They never know, they complain, when they'll have guests in for an evening and have to watch in horror, while one of their early movies flickers across the screen.

A distribution corporation called "Television Pictures" will sell an old Western to a TV studio for \$100. "City without Men," an old Linda Darnell movie, goes for \$250 per TV broadcast; the French movie, "Barber of Seville," for \$800; "Birth of a Nation," for \$400; and "Stage Door Canteen," for \$600. The latest movie on this company's list is six years old, but the stations are snapping them up because they're cheap.

And there's the classic story about the television salesman who spent two hours extolling the virtues of his product to a family in an exclusive Hollywood suburb.

"That's wonderful," they enthused, after the demonstration. "All those new improvements. We must have one."

"Then you'll buy it?" beamed the salesman.

"Oh, no," chirped the family. "But you go right over and sell it to our neighbor, Robert Preston. We always do our television-looking on his set."

THE END

(Continued from page 52) all credits on to other guys. So I'm passing along the credit for his being a champ to his sisters.

Kirk was born up in Amsterdam, New York, where he was the only boy in a family of seven. Three of his sisters were older, three were younger. Each of them had a girl chum to bring to the house, so Kirk got wise to women early in life.

In fact, at the age of seven, he proposed to a classmate in the second grade, a pretty little blonde. He told her he would get a job as a janitor. That was his first ambition. She promised she would wait for him. "I wonder if she's still waiting," he pondered. "Maybe she would figure I let her down by becoming an actor instead of a janitor."

He never could pull a fast one on his three older sisters.

"They taught me my stuff," he admits. "Marion was the actress. I got my first inkling of drama from her. Kay showed me how to shoot marbles. When I lost mine in the alleys, I could always borrow from her. Betty, the eldest one, taught me fighting."

"When I started out picking on one of the girls, she kayo'd me. She'll be suspicious of my fight stuff in 'Champion.' She always could beat me."

Betty almost went down for the count, though, when little brother made headlines as intercollegiate wrestling champion, undefeated, while working his way through St. Lawrence University.

And I can tell Betty that Kirk is a fighter now. No fancy Dan, he's a hooker, Dempsey style. And he sure has the physical equipment for the ring.

HE'S six feet tall, weighs 170 pounds stripped. Muscular, V-shaped, his weight's in his shoulders. His legs are light and fast, his reflexes quick. The Mickey Walker middle-weight type.

I always say any man can fight who can snap his head back, but he's got to go through the training grind. Same applies to picture fighting.

For six weeks, Kirk took it. No smoking, drinking, late hours. He even had to diet to bring down his weight. Could you blame a guy if he got a little fed up at times?

"I seem to be in a world by myself with this character *Midge*," Kirk said, one night. "I've even stopped reading *Time* magazine."

You get to be buddies with a man when you are roped off from the world with him for six weeks, day and night.

We made with the training and slugging during the day and in the evenings we took off to town for the fights, shopping for styles in jabs and foot work. Like a comic stealing gags, Kirk would pick off a punch from one fighter and a side-step from another, building up his own style.

No actor I have trained in my fifteen years of Hollywood duty has been so heavily taxed as Kirk was, for, in addition to fighting guys in the ring, he had a lot of sparring with babes, non-glorified sex stuff. It's a wonder he didn't get punch-drunk.

In the midst of it all, the newspapers broke stories that Kirk and his wife Diana had thrown in the towel.

Kirk once remarked to me, "You must believe you are a fighter in order to play a fighter. I hope this heel *Midge* I'm playing doesn't affect me, he is a life-wrecker."

Kidding him back, I said, "Do you suppose *Midge* has been wrecking your happy home?"

Kirk shook his head. He felt bad. A paper printed a note blaming his domestic bust-up to a swell head over "Champion." The picture hadn't been shown at the time, so it was hard to see how he could have taken on any head weight from applause.

His reply to that report gives you an idea of Kirk's natural kindness, modesty and good manners. He didn't get sore or yell "lie," as a guy might on the spur of the moment. He said, "That is a natural assumption, Mushy. It can hardly be true, though, because Diana and I have had differences over quite a period."

"Diana is still the most terrific girl for my money," he said. "An excellent mother, she has a knack for managing a home so everything is smooth. She is also a fine actress. If she had no talent I would object to a career, but as it is, I want to see her become a big star."

Kirk met Diana Dill when they were students at the American Academy of Dramatic Art in New York. Kirk was earning his way, working as he had at college. The first year, he lived at Greenwich Settlement House and worked for board and room. Next year, he waited on tables at Schrafft's.

Diana is the daughter of a government official in Bermuda. She had dough but no swank, and went on bus-riding dates with Kirk when he had time off from hopping bells. Lauren Bacall was another chum at the school. It was Lauren who tipped Hollywood to Kirk by telling Hal Wallis to take a gander at the boy doing

the juvenile lead in "Kiss and Tell."

Kirk and Diana didn't go steady. When she finished at the Academy she was contracted for Hollywood. Kirk's first stage part was a singing messenger in a play with Grace George. He felt it was quite a let-down after doing classy stuff like Shakespeare and Greek drama at the Academy and in summer stock.

He had a chance to go on the road playing leads, but instead, chose to carry a samovar on to the stage for Katharine Cornell, and then play an off-stage echo in her play "The Three Sisters." I guess he felt he had a natural affinity for sisters.

KIRK and Diana were hitched during the war in New Orleans. He was shoving off with the Navy for anti-submarine duty. When Diana returned to work in Hollywood, she always used the name Diana Douglas in screen casts.

When they separated, Kirk moved into a small house in San Fernando Valley that he rented from Tommy Farrell, bachelor diggings of one bedroom, living room, den and galley kitchen. Diana and the boys stayed in his hillside house on Look-out Mountain.

Speculating on the future of his two sons, Kirk said the four-year-old Michael wants to be an actor. Joel, the two-year-old, wants to be a truck driver.

"The truck driver will be the happier," Kirk grinned. "I was happiest when I was running errands, as a kid, in the steel mills in Rochester. I felt fine in the evening. An actor's life somehow gets complicated, with a little success, and you keep trying to make it simple again."

He is learning to cook. It is about the only thing he did not learn to do as a kid. With six sisters, there was no incentive.

One Saturday night, he gave a preview of his culinary art for a few of us guys. He said he wasn't great shakes as a chef but was aiming to develop.

He threw us a stew with garlic enough to stink up the Valley. Stew was always his favorite dish. But anything with garlic in it is his dish.

"Saturday night in Hollywood," he said as we mopped up the stew. "The family back east probably think I'm at Ciro's. They wouldn't believe I was sitting round my kitchen table with you mugs eating my Mulligan."

"I don't want to talk fight pictures for a long time," he told me. He doesn't need to. He's in position now to choose his stuff. His next will be a jive character in "Young Man with a Horn" with Lauren Bacall, his Academy side-kick who wisely Hollywood to him.

One good reason for being a fighter when you play one, is that you are always getting challenged by characters around town. "So you think you are a champ," a mug will say to an actor in a night club and, wham, let him have it.

The other night, a stranger walked up to Kirk and said, "So you're the new champ I saw in 'Champion.'"

Kirk gave him the slow, nice smile and sort of made ready.

"I just want to tell you," the guy said "that you're going to knock over next year's Oscar."

Kirk wasn't ready for that one. "No," he said, his green eyes lighting up like signals. "Thank you. There is nothing I would rather have, but, oh no."

Kirk is winner for my money. Knowing the champ's generosity in passing honor around, I'd say one lone Oscar isn't enough for him. The next Academy Award should be an Oscar with six sisters.

THE END



Your favorite star

put your bid
in now!

for a color picture of your
favorite star in Photoplay.
Every vote counts, so give
your choice a chance by
registering now with our

PORTRAIT POLL EDITOR

c/o Photoplay

205 E. 42 St., New York 17, N. Y.

I Saw Rita Hayworth Marry Aly Khan

(Continued from page 35) the wedding. She arrived at the reception later, however, in time to see her mother cut the beautiful wedding cake. The sword of antique glass which Rita used had been bought by her and Aly in Paris. Rebecca was brought to the reception by the Princess Khan, Aly's stepmother. Princess Khan, who was married to the Aga Khan prior to his marriage to the current Begum, practically raised Aly after his mother's death and he adores her. Rebecca does too, begged to live with her, in fact.

PRINCESS KHAN told me that Rebecca was terrified of the photographers who tried to take her picture everytime she left the house. Because of this, Aly, who loves children, felt she should not be subjected to such experiences.

The wedding gifts were worth a King's ransom. The Aga Khan's gift to Rita was a choice of heirloom jewels. And her gifts from the Prince were a \$12,000 car, a twelve-carat diamond ring, a case of silver, paintings and jewels of moderate size.

Even more lavish gifts came later from the Ismaili guests who attended the Moslem ceremony. No one but the family and a handful of guests knew that the Moslem ceremony was to take place at the Chateau de l'Horizon the night following the civil ceremony. To it the Ismaili guests came bearing the gifts of diamonds as big as walnuts, gorgeous silks, cloths of gold and golden coins.

Rita's title of Princess is a courtesy one. But in India, when Aly succeeds his father, she will be called Her Royal Highness.

The Aga Khan who, I thought, looked like a lovable kewpie, is regarded as a god in India; his image worshipped by the Moslem natives. And when he passes on, Prince Aly, his successor, will become Imam or spiritual leader of the Ismaili branch of the Mohammedan religion.

The angle of Aly becoming a god has been much discussed. And Rita has been jokingly referred to as a future goddess.

Many of the stories told about Rita's thirty-eight-year-old Prince Aly are completely false. As the eldest son of the Aga Khan, he has been raised in the greatest luxury. However, he is greatly annoyed when it is intimated that he is very dark in color. As a matter of fact, his mother was Italian. He is only half Persian. His mother's brother, incidentally, a delightful Italian gentleman, is major domo of l'Horizon, manages the dozens of servants, among them the chef formerly employed by the Duke and Duchess of Windsor.

Prince Aly has blue-gray eyes and wears his hair rather long. And he still walks with a limp as a result of a broken leg he received while he was playing with his sons. He drinks little, smokes practically not at all and frequently takes a cigarette from Rita's lips, puffs on it, and returns it to her mouth.

The day Prince Aly showed me over the chateau, Rita brought him a plate of cherries. He looked at her, smiled and said, "Thank you, my darling." As he spoke, I'll confess, my thoughts flew backward. To the bitter young tears Rita shed during her marriage to Edward Judson and her unhappiness when she was married to Orson Welles.

The Chateau de l'Horizon has fifteen bedrooms and baths, each with a balcony overlooking the Mediterranean. There is a swimming pool, the water of which is piped in from the Mediterranean. I have seen more elaborate pools in Hollywood but none with any such background. A chute goes from the terrace to the blue-

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green sea and Aly's two sons, who adore Rita, use it when they are at the chateau.

The house is white with green shutters. And inside, the decoration, supervised by Prince Aly, is in pastel colors, all very bright and gay.

Rita's boudoir is in delicate shades of pink with white. The salon, which opens on the sea, is done in buttercup yellow and soft greens and blues. Utrillo's latest painting, gift of Aly to his bride, hangs in a conspicuous place. There are bookcases all around this room which also boasts an Aubusson rug and a grand piano. The formal drawing room is in French Renaissance, with pink satin and pale gray furniture. And the dining room is in powder blue. It has antique chairs and an old Italian marble dining table. Most of the time, however, the Prince and Princess have their meals served on the terrace overlooking the sea. This, however, is only one of Princess Rita's residences. There are also eight places in Ireland, one in Norway, a house in Paris and a country place in London.

IT WAS walking through the fabulous rooms of Rita's new home that I remembered the first time I ever saw her. It was 1935. With her father, she was a dancer at Agua Caliente. But she was Margarita Cansino then, sweetly pretty, with black hair, painfully shy and a little too plump.

At l'Horizon many languages are spoken. When you see Rita there you know at once the sophisticated life she will lead as Princess Aly Khan. At the moment she is studying hard to master French. Her knowledge of Spanish should help her, of course. Nevertheless she hasn't progressed as quickly as her little Rebecca who, with the facility that is natural to children, now speaks the language fluently.

The day I lunched at the chateau I realized Rita had acquired some of the poise of Prince Aly's set; comprised almost exclusively of men and women who are widely traveled, cultured and devoted to him. But she went a little overboard, I felt, in her reticence and carefully modulated sentences. The only thing faintly reminiscent of Hollywood about her was her costume. In contrast to the cool, quiet prints worn by the other women present, she wore a blue jacket over a bathing suit that was so short you could see only her legs.

Her hair was a very dark brown and not nearly as becoming, I thought, as the glamorous red hair she has worn for so many years. When she makes a picture she will have to become a redhead again. And she does intend to keep her career, which is still precious to her.

John Hyde, vice-president of Beckworth, Rita's own company, has conferred with the Prince about Rita continuing to make pictures. Prince Aly says Rita has worked so hard to attain her popularity that he will not ask her to retire. He is not—he makes this very plain—interested in the financial end of her business. And Rita need not be either. The dowry settled upon her provides for her handsomely.

The Prince would not, he says, be averse to living in Hollywood during the time Rita makes a picture. However, he would prefer this to be some time during the racing season. Then he could let Hollywood see his thoroughbreds. And Rita could show her stable, another wedding gift, which she will race under her own colors of red and green.

Rita and her Prince are now madly in love. If this continues she will, at last, have the happiness she deserves.

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(continued from page 45) out for them.

Douglas Dick: Current release, "Home the Brave." No contract, but sure to be picked up after this picture and "The Accused." Young, loaded with come-hither.

Philip Friend: Good supporting role in Paramount's "My Own True Love" and Oldwyn's "Enchantment." Very handsome but held down a bit by British accent.

With production most uncertain at RKO until Howard Hughes completes its reorganization, the contract list at this studio very small. In the past year, they conquer **Robert Ryan** and **Jane Greer** have finally come across as stars, and there's strong feeling that **Gloria Grahame** will register as star-stuff with her next release. Her brightest young hopefuls, however, are two men under individual contract to John Ford, and a girl partly under contract to RKO, partly under contract to Warners.

Betsy Drake: Her first picture, "Every Girl Should Be Married," made her a star. Tall, blonde, with a vibrant voice and excellent stage background. Next picture, "Bandwagon," in which she sings and dances, too.

Ben Johnson: John Ford's discovery. Current release, "Three Godfathers." Next release, "She Wore a Yellow Ribbon." Typical cowboy type. Will star in "The Mighty Joe Young."

Harry Carey Jr., Ford's other best bet. Current release, "Three Godfathers." Next release, "Copper Canyon." Son of the veteran character man of the same name. Nicknamed "Dobe." Red-headed, not handsome, but tall and completely original.

Dropped By RKO But Watch For:

Arthur Kennedy: Current release, "Champion." Next release, "The Window." Fond, slight, excellent actor but probably been around too long for major click at this late date, and is tied up on Broadway in "Death of a Salesman."

Dorothy Patrick: Next release, "Follow Me Quietly." No contract. A beautiful girl, formerly under M-G-M contract, she doesn't quite seem to make the grade, despite definite acting ability.

Rose Ferrer: Current release, "Joan of Arc." Not handsome, tall or young, but scored so decisively as the Dauphin in "Joan of Arc" that he was brought back from Broadway for "Whirlpool." Personality charming, Hollywood producers like him as an individual, which is a big help.

Columbia—A little studio that either makes them big, as witness Rita Hayworth and Glenn Ford, or does nothing at all with them, as in the case of Janet Blair. They have an interesting group of young starters this year, the chief of whom is:

John Derek: Current release, "Knock on Any Door." Next release, "All the Kings Men." Although he's almost too good-looking, he's still a dynamic performer.

Harry Cohn, Columbia's boss, is tremendously enthusiastic about him.

John Ireland: Current release, "I Shot Jesse James." Next release, "All the Kings Men." Dark and rugged, with plenty of masculine sock. 1949 should be a red-letter year for him.

William Bishop: Current release, "The Viking Hills." Next release "Anna Lucasta." He has social background and a great deal of stage experience behind him.

Jerome Courtland: Current release, "Man from Colorado." Next release, "Tokyo Joe" and "Battleground." Lanky but with great humor, his fine start in "Miss and Tell" was stalemated by his being drafted. May yet make it.

Vina Foch: Current release, "Undercover Man." Next release, "Johnny Allegretto." A blonde of superior intellect, it may

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be that going back and forth between stage and screen holds her down.

Gloria Henry: Current release, "Air Hostess." Future release, "Miss Grant Takes Richmond." Pretty and charming, yet doesn't get studio breaks.

Dropped By Columbia But Watch For:

Ross Ford: Current release, "Law of Barbary Coast." Future release, "Air Hostess." Good-looking in a crinkly, brown-haired sort of way. No contract.

Florence Marley: Current release, "Sealed Verdict." Future release "Tokyo Joe." May be handicapped by French accent.

Samuel Goldwyn—Joan Evans: Current release, "Roseanna McCoy." Future release, "Beloved, Over All." A fifteen-year-old beauty with a most unusual and sophisticated background, strongly backed by her studio, she should become a big star.

Gigi Perreau: Current release, "Roseanna McCoy." Next release, "Death in the Doll House." Looks like best candidate to take over roles Margaret O'Brien has grown out of. Only ten, French, cute.

Metro-Goldwyn-Mayer—Metro definitely needs "young blood" and is definitely after it. It is still strongly backing Betty Garrett, Ann Miller, Vera-Ellen, and Claude Jarman, on the regular contract list, as well as Ricardo Montalban and beautiful Arlene Dahl but of its new people, its mighty weight is most firmly behind:

Cyd Charisse: Next release, "Tension." This lovely former member of the Ballet Russe has become a good actress.

Richard Stapley: Current release "Little Women." Next film, not set. English, M-G-M calls him their "Glenn Ford type."

Dropped By M-G-M But Watch For:

Rossano Brazzi: Current release, "Little Women." No contract. Has returned to Italy to make "Stromboli," discouraged over miscasting in debut.

Blackburn Twins: Current release, "Words and Music." No contract. So talented, will probably turn up again. Song and dance specialists.

Leueen McGrath: Current release, "Edward, My Son." No contract. Beautiful, with stunning figure, probably will be signed somewhere.

Sol Lesser—Lesser is the "Tarzan" producer, so naturally, he has a Tarzan under contract. That's:

Lex Barker: Better than that casting would indicate. He's got the muscles for Tarzan, but he's got the brains and background for better things, and he might get

them, though there's no casting ahead for him, right now, except many more Tarzans.

Allene Roberts: The little girl Lesse discovered for "Red House." Her current release is "Knock on Any Door." N future release, but she is excellent and appealing and should go ahead.

Eagle Lion—The only new player this studio has signed in the past year is:

Scott Brady: Current release, "He Walks by Night." Next release, "Montana Belle for RKO. Good-looking, with lots of zoom he's also sharp and intelligent.

Allied Artists—Another little studio, i has no regular contracts, but has a "commitment" with:

Audie Murphy: Current release, "Bad Boy." Next release, "The Kid from Texas." Distinctive and forceful, he should click

Twentieth Century-Fox—Having discovered a box office gold mine in the "college set" on screen with "Apartment for Peggy," "Mother Is a Freshman" and "Mr. Belvedere Goes to College," Twentieth is very younger-generation minded. Barbara Lawrence, whom we spotlighted for you in last year's "Choose Your Star," has sharply advanced this year, most recently in "Mother Is a Freshman." Likewise, Colleen Townsend of last year's mention, has done very well by herself, most recently in "Chicken Every Sunday."

Betty Lynn, cute red-head of "Mother Is a Freshman," is making the grade and Debra Paget, whom we itemed then, has since scored in "Cry of the City." You may want to vote for any one of them, but of the new newies, here's the list:

Paul Douglas: First release, "A Letter to Three Wives." Latest release, "It Happens Every Spring." Won raves in the former. Very amusing, sophisticated actor may be hurt by not being young and handsome.

John Russell: Current release, "Yellow Sky." Next release, "Slattery's Hurricane." A he-man heavy, studio expects to switch him to heroes.

Hugh Marlowe: Current release, "Come to the Stable." Next release, "Twelve O'Clock High." Has charm, excellent speaking voice, good stage and radio experience.

Valentina Cortesa: Current release "Black Magic." Next release, "Operation Malaya." Small, intense, Italian girl, has strongest studio backing of any of Twentieth newcomers.

Kathleen Hughes: Current release, "Mr. Belvedere Goes to College." Next release not yet set. Luscious-looking, definitely "college type" and therefore highly favored by studio.

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Randy Stuart: Current release, "Apartment for Peggy." Next release, "I Was a Male War Bride." Cutie pie stuff, just might make it.

Shari Robinson: Current release "You're My Everything." Next release not yet set. Shari is as cute a tiny girl as Shirley Temple was, and sings and dances.

Patti Behrs: Current release, "Beautiful Blonde from Bashful Bend." No future release set. Cute foreigner, supposedly a Georgian princess. Her chief distinction right now is in being the very happy wife of John Derek.

Warner Brothers—This hard-punching studio is definitely on the march for new young talent, spurred on, perhaps, by the outstanding hit of two very newcomers, *Doris Day* and *Gordon MacRae*. These two are stars already, with only a couple of pictures behind them. Warners have also signed *Kirk Douglas*, on the strength of his performance in "Champion," together with *Ruth Roman* from that same picture. Kirk's next picture is "Young Man with a Horn" and Ruth will be seen in "The Window" and "Beyond the Forest." They are both expected to hit the heights.

Warners is already giving star-billing to: **Patricia Neal:** Current release, "The Fountainhead." Next release "The Hasty Heart." Very tall, very highbrow, she's a fine actress. Studio backs her strongly, but preview reaction hasn't been as enthusiastic as expected.

David Brian: First picture, "Flamingo Road." Next releases, "Intruder in the Dust" and "Beyond the Forest." Rugged and in mid-thirties, he is already in solid, due to sock appeal in "Flamingo." Studios want him on loan-out.

Julie London: Latest release, "Task Force." Next release, "Return of the Frontiersmen." A sexy, young type who can act, which never hurt any girl.

Robert Douglas: Current release, "Homicide." Next in "The Fountainhead." Commanding and handsome in a gigantic way. Was in British pictures and on the stage.

Barbara Bates: Current release, "Quick-sand." Next release, "Happy Times." In danger of being "just another pretty girl" despite definite talent.

Michael Wilding: Current release, "Ideal Husband." Next release, "The Hasty Heart." Charming and handsome, possibly too British.

Universal-International—U-I is signing a lot of youngsters, on the proven theory that one new *Durbin* or *Gable* can carry a score of mistakes, if need be. The studio already has one winner in *Shelley Winters* and is still strongly backing *Helena Carter* and *Marta Toren* whom we mentioned last year. All three of these girls are regarded by the studio as potentially important stars.

This season, the U-I bets are on:

Gar Moore: Current release, "Illegal Entry." Next release, "Abbott and Costello Meet the Killer, Boris Karloff." Tall, dark and distinctive, so completely American that he has Indian blood in him, he scored originally in the Italian "Paisan." An excellent actor, he might score sensationally.

Anthony Curtis: Current release, "City Across the River." Next release, "Forbidden." Very young, with dark hair and blue eyes, Hollywood girls swoon for him.

Stephen McNally: Current release, "The Lady Gambles." Next release, "Sword in the Desert." Here is an actor. As *Horace McNally*, he was buried in "B" pictures. Metro, who had him under contract for years, now regrets dropping him.

Meg Randall: Current release, "The Life of Riley." Future release, "Illegal Entry." A slender, green-eyed blonde. Very ambitious and studio is very ambitious for her, so perhaps she'll swing it.

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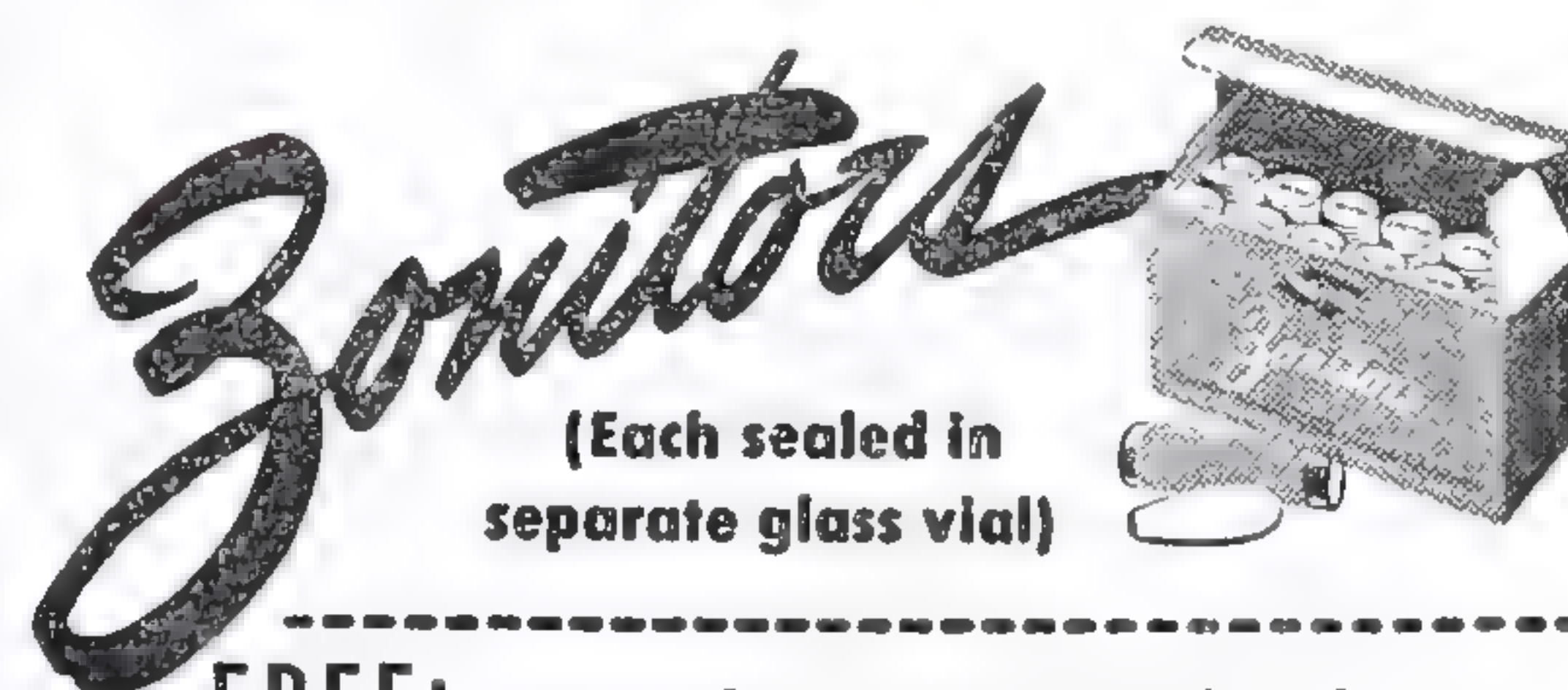
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Anne Pearce: Current picture, "Yes, Sir, That's My Baby." Next picture not yet set. In her early twenties, studio regards her definitely as a character actress, and is therefore most careful about casting her.

Donna Martel: Current picture, "Illegal Entry." Next release, "Abbott and Costello Meet the Killer, Boris Karloff." Really a dish, saucy and sexy.

Richard Long: Current release, "The Life of Riley." Next release not yet set. Twenty-two, with five years' experience, seems to lack real box office weight, despite personal appeal and good appearance.

Dropped By Universal But Watch Out For—Patricia Medina: Current release, "The Fighting O'Flynn." Next release, "Francis." Beautiful and British wife of Richard Greene, just doesn't get the breaks.

Republic—When you are a cowboy and can ride 'em, Republic does all right by a personality—as witness *Roy Rogers* and *John Wayne*. This year, however, even though it has a new cowboy, that studio is strongly backing two girls. Although she has been around for several seasons, the first big Republic push is in back of:

Marie Windsor: Current pictures, "Outpost in Morocco" and "Hellfire." Next picture, "The Avengers." The siren type, men go for her—and that usually means the public goes, too. Also, a pretty good actress.

Adrian Booth: Current picture, "The Last Bandit." Future release, "The Fighting Kentuckian." A beauty contest winner who could win in Hollywood.

The new Republic cowboy—the singing type, yet, is *Rex Allen*: Six feet tall, twenty-six, and from Arizona. His first picture is "Brimstone." His future release, "Arizona Plunderers."

Under the banner of **United Artists** come the various independent releases. Therefore, technically belonging to United Artists, you find certain better-known freelance players. Lacking the protective publicity and grooming of studio contracts, their futures are very unpredictable.

Kristine Miller: Current release, "Too Late for Tears." Next release for M-G-M, "Death in the Doll House." A fine young actress, she was dropped by Hall Wallis, but probably will be signed somewhere else before too long.

Lola Albright: Current release, "Champion." Next picture, "The Good Humor Man." Has been caught in tide of success from "Champion." Pretty girl, good actress.

Paul Valentine: Current releases, "Special Agent" and "Love Happy." Future release, "House of Strangers." Tall, menacing and a fugitive from the Ballet Russe, may turn up in star category anytime.

In the out-and out free-lance group,

the Hollywood consensus is that those likely to come through with flying banners are:

Jayne Meadows: Last release, "Enchantment." Tall and dynamic, and an actress of very high calibre she is very choosy about parts. You can safely back her.

Mickey Knox: Latest release, "Knock on Any Door." Has played only young heavies, but plays them powerfully.

Lloyd Bridges and **Steve Brodie**, who have both made plenty of "B's" get their first real "A" breaks in the smash "Home of the Brave" which will probably pulmotor both their careers. It may also help *Jeff Corey*, who plays the doctor, and who was so outstanding in "Canon City" as the worst of the stir-crazy killers.

OTHER players, somehow lost in the freelance shuffle, but registering as real personalities are:

Beatrice Pearson: Started off sharply in her first picture, "Force of Evil." Had that turned out to be a hit—which it didn't—she would probably have hit, too. Your support of her would help.

Johnny Sands: Latest release, "Adventure in Baltimore." Next release, "Massacre River." A handsome kid, he was dropped by Selznick, and hasn't yet recovered.

Arthur Franz: Definitely scored in "Jungle Patrol." Next release, "Red Stallion in the Rockies." Appealing to younger set but needs a good push.

Michael Kirby: Sonja Henie's skating partner, he was her leading man in "The Countess of Monte Cristo." Those who saw this picture thought he had a definite "something."

Richard Webb: His last was "A Connecticut Yankee." He's good-looking enough to be picked up by someone soon.

Michael Steele: He stood out, in a bit, in the big-big cast of "Command Decision." Incisive and different he just needs the right part. He was also in "Station West."

Walter Reed: A good-looking, good actor and nice guy, he scored in "Fighter Squadron"—but it didn't matter, as he curiously has had no part since.

James Mitchell: Tall, dark and slender. Debuted as *Duke* in "Colorado Territory" for Warners. Next release, "Stars in My Crown" for M-G-M.

And that's it. Cast your vote on the ballot on page 45. All votes must be postmarked by midnight on August 20. The winners will be announced in the November issue. Following the close of the contest, Photoplay will feature the actresses and actors you choose with stories and portraits in color.

Who are the "most likely to succeed" in 1949? We want you, always the jury, to tell us.

THE END

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Wendy and her guest Kirk Douglas
take direction from George Wallach

INSIDE TELEVISION

BY WENDY BARRIE

THE editors of PHOTOPLAY have asked me
to report what goes on behind the
cameras when "Inside Photoplay" brings
Hollywood to your living room.

A literal statement, that! For the gossip
on this show comes directly from Cal
York. The pictures are hot from Hymie
Fink's camera. Sometimes there's a pre-
view of a film. And many movie stars
appear as guest stars. It's exciting and
fun. I know. I'm Mistress of Ceremonies.

Always we start out sanely enough. But
we rarely end that way. I've had stars
turn the tables and start interviewing me!
After one such session when I didn't have
the right answers, I spent an entire day
with the boys in the engineer's booth being
briefed. "Be-prepared-for-anything-Bar-
rie," they call me now.

But one thing for which I wasn't pre-
pared happened the evening that Kirk
Douglas was on our show. In the audi-
ence of the telecast preceding ours was
a club of twenty girls in their teens. One
of them spotted Kirk in the hall. She
stood transfixed. To break the spell, Kirk
planted a big-brother kiss on her cheek.
With a squeal of glee, she cried, "He kissed
me." Whereupon the other nineteen girls
streamed into the hall and lined up. And
I got on the end of the line myself.

We've had our share of beautiful ladies
before our cameras, too. Nina Foch looked
so beautiful and chic when I interviewed
her that I had to hide my head in shame—
behind a handkerchief. The sound man
told me that my voice through the hanky
sounded like a fog horn—but better than
than comparison with the extraordinarily
lovely Nina.

I'll never forget our pre-telecast con-
ference with Edward Everett Horton. He
wouldn't say a thing. He'd just smile and
nod pleasantly. Would he, I wondered, just
nod and smile while the show was on. My
fears were groundless. He was witty,
charming, wise and completely wonderful.
"Why wouldn't you talk before the show?"
I asked him later. Eddie smiled. "I have a
dreadfully sore throat—and didn't want to
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ference."

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SEND FOR
GENEROUS
TRIAL
SIZE

(Continued from page 33) nervous and emotional too, and suffers periods of depression. She doesn't mind these periods, she insists, because, although no one could be more depressed than she can be, no one could be happier than she is when she is happy. Judy suffered from insomnia during the time I was with her and for many years prior to that time. Because of that fact, she took sleeping medicine, though oftentimes it was still impossible for her to get to sleep.

I well remember when Judy was let out of "The Barkleys of Broadway." After rehearsing practically all the routines with Fred Astaire, she was ill for a few days. The studio felt she was holding up production although Judy tried to tell them that she would be well enough within a few days to work. However, they felt they couldn't wait and proceeded with production. It was on Sheilah Graham's radio program that Judy heard Ginger Rogers had replaced her. She thought it funny at first, started to laugh. But in the middle of the laugh she fainted. She was put to bed and for two weeks she was so ill, she almost died. She seemed to have lost her will to live.

"I'll never stop making pictures," she says. Actually she wouldn't know what to do without her career. That's why, mortally afraid of losing it, she makes herself sick worrying about it. Before she goes into a new picture she suffers the greatest pangs of stage fright; stays in bed, can't sleep, can't eat, turns as white as a ghost. She's always afraid before a picture starts that she just won't be able to make it.

Judy's friends now feel a long rest would be good for her. If she could get away for a year or more they feel she would be able to make another picture like "Summertime," the picture she did following the holiday she had when she was released from Barkleys. In "Summertime," which has just been released, she is in better voice, looks better and turns in a good job all around. It is the best thing she has done in five years.

JUDY REQUIRES a great deal of love and understanding. But she is glad to give these things, too

She does things on the spur of the moment, seldom thinking twice. This explains her closets that fairly bulge with the clothes she never wears. She loves to buy clothes but won't stand for fittings except for those clothes she wears in pictures.

Her favorite "at home" costume is a short white brocaded satin robe with a worn yellow plastic shower cap covering her hair. With this she wears bobby socks instead of mules. Her favorite costume for her trips to and from the studio is a pair of slacks, a cotton blouse, socks with sponge rubber soles and a camel-hair coat that was good looking about ten years ago. She feels this coat brings her luck.

Her last party, given for her by Vincente, a year ago, was a combination wedding anniversary and birthday party at which she entertained seventy-five guests at a formal buffet supper. She prefers formal parties at which her friends can wear their jewels. For herself she will wear no modern jewelry. Diamonds, she thinks, are too hard and bright. Interestingly enough, the antique watch she sometimes wears on a twisted gold chain has its face covered with a golden flap. She doesn't like to know the time of day.

Judy's big party, of course, was supervised by fine caterers. For her house, although beautiful and formal to the eye, is run most informally. I remember an evening not long ago when Judy was having six people for dinner and there weren't

enough butter knives. Things like this are not important to her.

Nothing, Judy will tell you, gives her a greater feeling of luxury than a suite of rooms at an expensive hotel that features room service. When she is in New York she stops at the Sherry Netherland or the Waldorf. She especially loved her New York jaunts with Vincente because, having lived there, he knew the little special restaurants. Judy, very shy, dislikes going to new places unless she's with someone who is known there. She hates being stared at, too. Crowds frighten her. At premieres, she is in mortal terror.

She's certainly not extravagant. Partial to beautiful stockings, she thinks it would be great fun never to wear a pair more than once. But this, she points out, she couldn't afford. Her manager, who handles all her finances, gives her a small allowance. Usually she saves it. For she rarely carries any money with her. When she does, invariably she loses it.

She likes to sleep late when she isn't working. Almost always she breakfasts in bed; heartily, too, on eggs, sausage or bacon, toast, jelly and coffee with cream and sugar. Before falling asleep at night she munches crackers, occasionally sipping a glass of sherry too. And often enough she gets up at two or three o'clock in the morning to fry an egg for a sandwich.

She reads little and seldom sings except when recording. She loves to listen to the soap operas on the radio. She turns every radio in the house on as loud as it will go so she won't miss one word of the serials. And she knows every theme song and all the announcers' chatter by heart.

Her sense of humor is outstanding. She can laugh at anything, including herself. And when Judy laughs everybody laughs. She hopes that Liza, too, will have a sense of humor. Likely she will. For Vincente has a priceless sense of humor. His humor, however, is more subtle than Judy's.

Another thing, Judy is quick to compliment and most unselfish about her work. When her co-stars have roles as good as hers she is pleased. She will accept criticism gratefully, too, if she respects the individual who gives it. Katharine Hepburn is her guiding light.

She prefers thin dark men—and definitely not the masculine type. No man, she is convinced, can wear clothes as well as Vincente. She loves his wide shoulders and slender hips.

How any girl can wish she had been born a boy she does not understand. She is delighted she is a woman, loves to flirt—cannot help flirting, in fact.

She has, unfortunately, gained a reputation of being difficult with the press. She will solemnly say that she will do such and such a thing at a certain time on a certain day. However, when the day arrives, she has changed her mind. She's never alike for two days at a time, even for two hours at a time.

"You know, Virginia," she says, "I never know myself what I'm going to be like when I get up in the morning."

She does not want to grow up, you see, become an adult. She never has. Neither does she want her life to run on an even keel. She loves confusion. When things are going smoothly, she's likely to do something to upset the apple-cart.

Psychoanalysis, of course, is always being suggested to her. But, usually, she shakes her head. She went to several psychoanalysts but they didn't help her very much.

"I still do the same things I did before," she explains. "The only difference is now I know why I do them."

THE END

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(Continued from page 61) troubles, aren't friends at all," says Roz. "Gretch (as she calls Loretta) and I never do that. We've both had our share of trouble but we've never come crying to each other."

Neither is their relationship palsy-walsy. They're not constantly in each other's hair with the latest bit of gossip, the most recent happening in their households, or rushing over all the time with the juiciest who-told-what-to-whom. Each has too complete a home life, too full a career to allow that. Both lead good normal lives, both are practicing Catholics, both go to church every Sunday, both are good wives and devoted mothers. Naturally, they're drawn to each other. Even their husbands like each other! And when members of Roz's numerous family come to town and Roz's house is bulging with house guests, Loretta usually volunteers to put them up. "But I don't do it for Roz," jokes Loretta, "her family is composed of the most charming people in the world."

During the war, when Tom Lewis (Loretta's husband) and Freddie Brisson (Roz's husband), were both in service, and the girls were alone so much, they occasionally got together for dinner and a good hen session afterwards. Loretta would call Roz in the afternoon, invite herself over, upon which Roz would remark that the food at Loretta's was better and she'd be over at seven sharp. The first time, Roz wore a simple black dress, three years old, thinking, "what the heck, it's just the two of us, no men..."

Well, one look at Loretta in a sumptuous housecoat and Roz turned green. "You dog," she murmured under her breath. Next time, though, Roz dressed up to her teeth. Sequins, gala hairdo, the works. Loretta, in a pair of slacks, almost fainted when she saw her. Before she even said hello, she summoned her maid, Beatrice. "Beatrice, go right upstairs and get me that new housecoat, you know the one." Beatrice fled and returned seconds later with a housecoat over her arm. "No, not that one," said Loretta, "the new one with beads all over it." So Loretta dolled up, right there on the staircase, and two elegant gals tripped in to dinner.

They love to go to parties together. One morning, Loretta called Roz and asked her to make an appearance that night at a charity party. "I won't go east of the Ambassador," pouted Roz, who'd just wound up an intensive Sister Kenny polio campaign.



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It's in Bel-Air, Big Shot, Loretta came back, "and they need a couple of names to sell a few more tickets. I'm busy, too, but if they need us, it won't kill us to put in half-an-hour or so for a worthy cause."

They went, all right, dressed in their best. They were sure they were in for a dismal evening. All the way over Roz groaned, and finally Loretta got into the spirit and succumbed to the gloom. This was going to be murder, they kept mumbling to each other, out-and-out murder.

When they drove up to the place they both blinked, and gulped. Such a house! "Why, it was a bloody mansion," says Roz. "Covered a few thousand acres up there on a choice hilltop." Loretta whispered, "Ever see such a place?" Roz had to admit she hadn't, and the two awed little movie queens, in all their spangles, tiptoed in. At least ten butlers greeted them, relieved them of their wraps, and ushered them to a table groaning under a display of goodies, the likes of which they'd never witnessed before. At this point, neither girl dared to look at the other for fear of starting an avalanche of giggles that would mark them as Hollywood characters in this den of ultra social society. Well, before the evening was over, they had to admit they'd never had such a good time in their lives. Nobody paid the smallest bit of attention to them as movie stars. And every time they passed each other on the dance floor, they laughed out loud.

Hollywood has known about this friendship for a long time, but no one else was especially aware of it, until the night of last year's Press Photographers' ball. Roz and Loretta came as the Toni Twins, and were the sensation of the party. They dripped glamour from the tops of their bewigged heads to the ends of their mile-long cigarette holders.

The Toni Twins didn't just happen. Took a solid month of planning. Loretta was working in "Mother Is a Freshman," but Roz was free, so every day she lunched with Loretta at the studio and they discussed ideas. "I brought the ideas," cracks Roz, "Gretch paid for the lunch. Everything strictly top secret about it. We lunched alone, discouraged table-hoppers."

After a week of heated plotting, the girls decided to go as Dewey and Warren, since they thought they looked more like those two gents than they looked like Truman and Barkley. They were terribly excited over their decision, until they told their husbands. Both husbands almost raised the roof. "Dress up as men, yet!" shrieked Tom. "With moustaches!" crowed Freddie. "Never!" they shouted in chorus. So that idea flew out the window.

Next, Roz and Loretta decided they'd look cute as the long, slinky witch-woman

of Charles Addams's New Yorker cartoons. Their husbands hated that, too. "Look," they finally had to lecture them, "you're a couple of good-looking girls, don't get yourself up as freaks."

Chastened, but not disheartened, they continued the idea hunt until they decided to go as Toni Twins; with their identical costumes reminiscent of the Dolly Sisters.

Plotting the Toni Twin business marked the longest period of continual visiting between Roz and Loretta since they first met. But nobody had more fun than they did.

NATURALLY, not all of their friendship has been laughs, as much as they'd like to keep it that way. They've seen each other through illnesses and through disappointments. When Roz had her son Lance, Loretta admitted it was the first time in her life she had ever felt a pang of jealousy. Seeing Roz so divinely happy, seeing Lance so darling, so sweet, moved her to tears. She so wanted brothers and sisters for her own beloved, adopted Judy.

Happily, the following year, Loretta was fortunate enough to give birth to Christopher, and to cap her happiness, Peter, a second son, arrived eleven months later. Christopher and Lance, just a year apart, are wonderful friends, just like their moms, and, just like boys, have great times picking on Peter, the baby of the crowd.

When Roz suffered a breakdown, shortly after Lance's birth, Loretta was the one Roz's maid called for help. Freddie was out of town and Roz's illness struck suddenly at two in the morning. There was no member of the family available. So the first person she thought of was Loretta. "Mrs. Lewis," she called, crying into the telephone, "Mrs. Brisson is very sick."

Loretta almost collapsed herself when she heard that. But she forced herself to maintain her composure. If both she and the maid lost control, Roz would get no help.

So Loretta, as calmly as possible, made sure the doctor was called, told the maid to phone immediately if she could be of service, then started prayers for Roz's quick recovery. "She was in the hospital for a long time," Loretta says, "but I didn't bother her with visits and phone calls. I knew that she would rather be left alone. I understood that, and much as I wanted to visit her, I didn't think my personal visits would contribute anything specific to her well-being. Later, she told me she was grateful to me for staying away. It was her own problem, she was working it out in her own way, and spasmodic interruptions from the outside did nothing to help her."

Now, completely well, Roz is always

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worrying about everybody, especially Loretta. She knows what a breakdown is, and wants to make sure that nothing like that happens to her friends, if she can help it. "If I'm working, she's always dropping a hint that I go home by ten," says Loretta. "She doesn't nag, nothing like that, she just suggests, ever so subtly, but persistently. And, of course, she'd like to see me fatter, so she keeps telling me to eat, eat, eat."

There was a time, too, when their friendship was put to a severe test by that little joker, "Oscar." But, if anything, it made them closer. And if you don't think that's some operating, try being best friends with the girl whose husband got the office manager's job, for which your husband had been angling for years.

The 1947 Academy Awards were unique in one respect. Nobody had any doubt that Roz would win. For the first time since 1927, a sure thing had appeared in the balloting. She couldn't miss. No other candidate had a wisp of a chance. Loretta was also nominated, but nobody, including Loretta, took that very seriously.

THE AFTERNOON before the Academy Awards presentation, Roz called Loretta. "Got your speech written, Gretch?" she kidded her. Loretta laughed. "Speech! I'm not wasting my time."

They didn't sit together that evening, but they waved to each other just before the Awards started, and Roz motioned to Loretta to get ready to mount the stage. Loretta waved her down, honestly feeling Roz was a cinch.

That moment, when Fredric March read Loretta's name as the winner, Loretta's first reaction was one of stunned surprise. Later, though, when she rejoined Tom, after the lights and flashbulbs explosions had taken place, she said to him, with heartfelt concern, "What about Roz, what'll I say to Roz?"

Loretta isn't denying that the night she won the Award is one of the biggest and most gratifying nights of her life, but she says she would have been just as happy to see Roz win it. She went to the Mocambo party that followed, half wishing she were going to congratulate Roz in her triumph.

When they arrived, Roz wasn't there. Many thought that Roz wouldn't show at all. But Loretta was confident she would. She knew Roz, and she also knew that, disappointed as Roz must have been, she also would be happy for her and would come to the party and tell her so. Besides, Roz's mother was ill, and Loretta realized that Roz had to take her home before she could turn her thoughts to partying.

An hour later, a tenseness filled the room. Loretta could feel it, even though her back was towards the entrance. "Is that Roz?" she asked her husband, without turning. "Yes," said Tom, "and she looks perfectly beautiful."

Loretta rose and walked toward Roz, who was coming to her with her arms outstretched. They embraced, both choking back the tears, and those who saw that little tableau will never forget it. The photographers rushed at them, and after it was all over, one of the lensmen asked them to do it all over again. They both shook their heads, laughing, knowing that a moment like that could not be repeated. But it had broken the wire of tautness. From that moment on, both girls had a wonderful time.

They always do!

THE END

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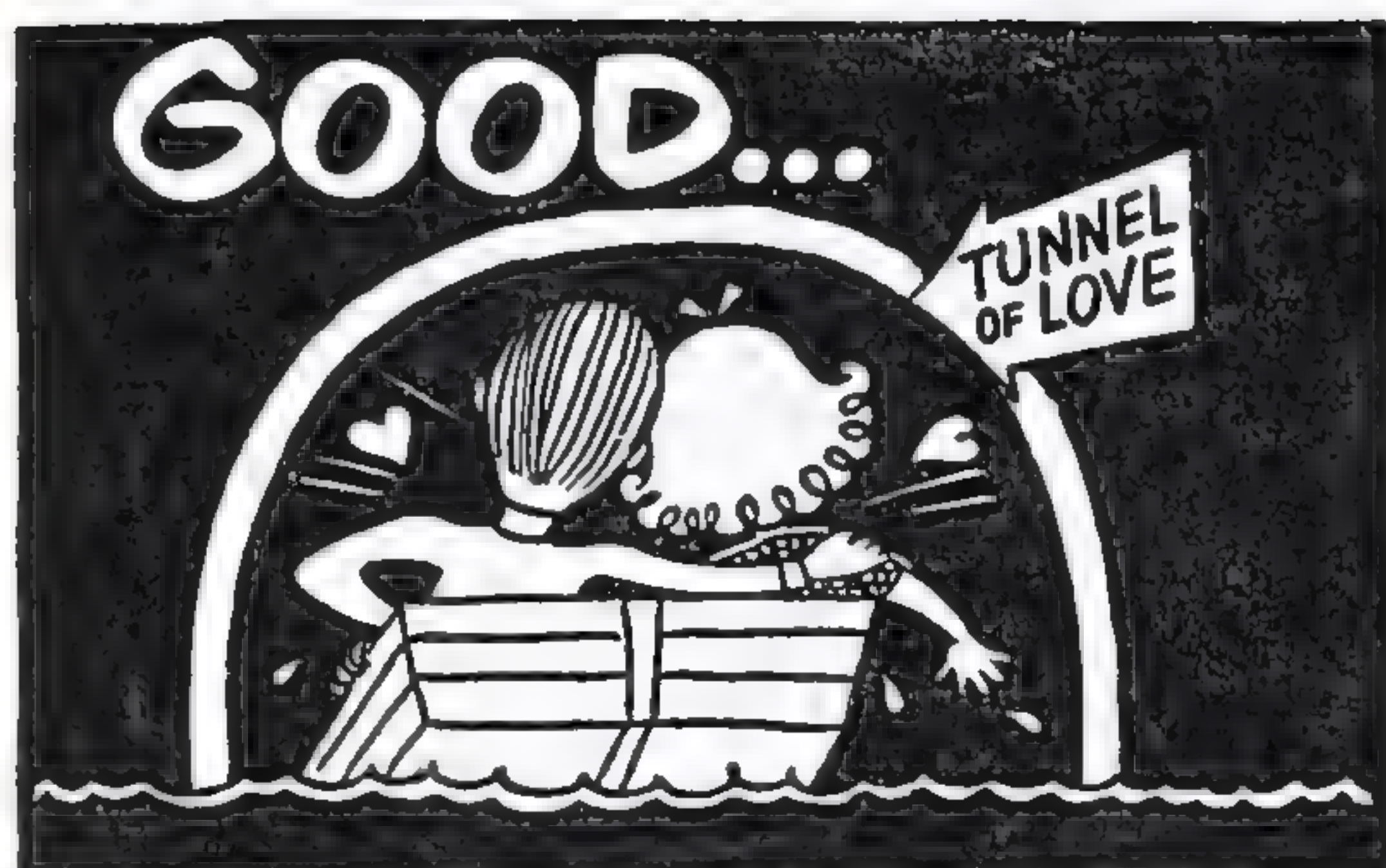
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A Bunch for Brunch

(Continued from page 55) giving orders. Anne has a kitchen library of cookbooks and a gourmet's imagination.

The Hodiaks' Georgian-English cottage, designed by Anne's grandfather, the famous architect Frank Lloyd Wright, is most attractive and a very pleasant background for a get-together. And when you are a Hodiak guest, their greeting makes you feel they were waiting just for you and the party couldn't possibly start until you had arrived.

Their gardens are colorful and carefully landscaped. Anne loves flowers and spends many hours digging and replanting the beds with seasonal blossoms. She also displays her artistic talents with picturesque floral arrangements.

On the Sunday of this particular party, Anne's living-room decor was enhanced by Spanish iris, jonquils, tulips and bachelor-buttons. The colors of these flowers complemented her large buffet plates and cups and saucers of American ceramics, especially made to her own design of warm and varied tones of yellow and gray. And her eyelet embroidered tablecloth was a perfect background for her table service and food.

Macdonald Carey, the first to arrive, came with apologies for his two weeks' growth of beard, demanded by his characterization in "Copper Canyon." Cesar Romero, who is currently being seen in "The Beautiful Blonde from Bashful Bend," opposite Betty Grable, blew in full of vim and vigor, girl-less.

The Zachary Scotts arrived last, because Zach and Elaine take their teen-age daughter Waverly to Sunday School each week, and then follow the good example by attending church themselves. Zach, incidentally, turns in a swell job in "One Last Fling."

CESAR PROVIDED plenty of laughs and wonderful music and, of course, he was a dreamy dancing partner. There was singing around the piano. There were games. There was swimming. And there was, best of all, just sitting around on the floor swapping stories.

No one, interestingly enough, was on the down-beat about the box office. Everyone seemed to feel that Hollywood is going through an interesting transition, the outcome of which will be films of great merit made for less money. The "depression" in the glamour city, everyone agreed, is merely a matter of getting on a more businesslike production plan, with "dead-heads" out for good.

Both the Hodiaks have been working regularly. Anne's latest film is "You're My Everything" and John just finished

making "Battleground" at M-G-M Studios.

A good thing about giving a brunch is that midday food of this sort is easy to prepare, also inexpensive. A brunch requires no courses, no cocktails, no fancy service, yet, lacking these things, it still can be rather elegant, and Anne was congratulated by everyone on her menu.

Here it is: Hawaiian punch (served on arrival in iced metal goblets); huge silver bowl of fruit compote, well iced; maple sugar pancake pie; crisp bacon, thickly sliced broiled ham, pure pork sausages and pork and apple sausages; coffee, tea and milk.

Hawaiian Punch: Boil together for three minutes, 1 cup sugar, 1½ cups of water, 2 cinnamon sticks, 8 cloves. Strain and cool and add 4 cups unsweetened pineapple juice, 1 cup fresh orange juice, ½ cup fresh lemon juice. Pour over large chunk of ice in punch bowl or pitcher. Makes 10 servings.

Fruit Compote: Fill huge bowl with crushed ice. Poke partly peeled bananas and large slices of fresh cocoanut and pineapple on skewers into the ice, put small bunches of grapes on ice and in the center, use half shell of pineapple, filled with huge strawberries. Where there is room, stick handles of forks with whole peeled oranges on the tines into the ice for the final effect. Surround bowl with green leaves (Anne used calla lily leaves). Very beautiful and full of health!

Maple Sugar Pancake Pie: The trick to this is to make exaggerated size (about 12 inches across) pancakes of thin batter. Make 8 or 10, fry in shortening to golden brown and pile on top of each other layer-cake fashion. Spread each with 1 tbsp softened butter, 2 tbsp. hot maple syrup and 2 tbsp. shaved maple sugar. Treat the top the same way, but use ¼ cup maple sugar. This may be heated for 10 minutes in a moderate oven (350° F.) to brown and melt the sugar. Cut in pie fashion to serve. This won't help your figure any, but on Sunday you shouldn't care. Batter: (for 10 people) 9 eggs, 5 cups flour, 5 cups milk, 5 tsp. baking powder, 2 tsp. salt, ¼ lb. butter (melted), 3 tbsp. sugar. Mix until very smooth with rotary beater or electric mixer.

The supper which Anne provides for her guests, since she counts on them having fun and staying on, is even more easily prepared. Anne simply stocks the refrigerator with cheeses, cold meats and a salad. Everyone raids the ice box and fixes a snack on the kitchen table.

THE END

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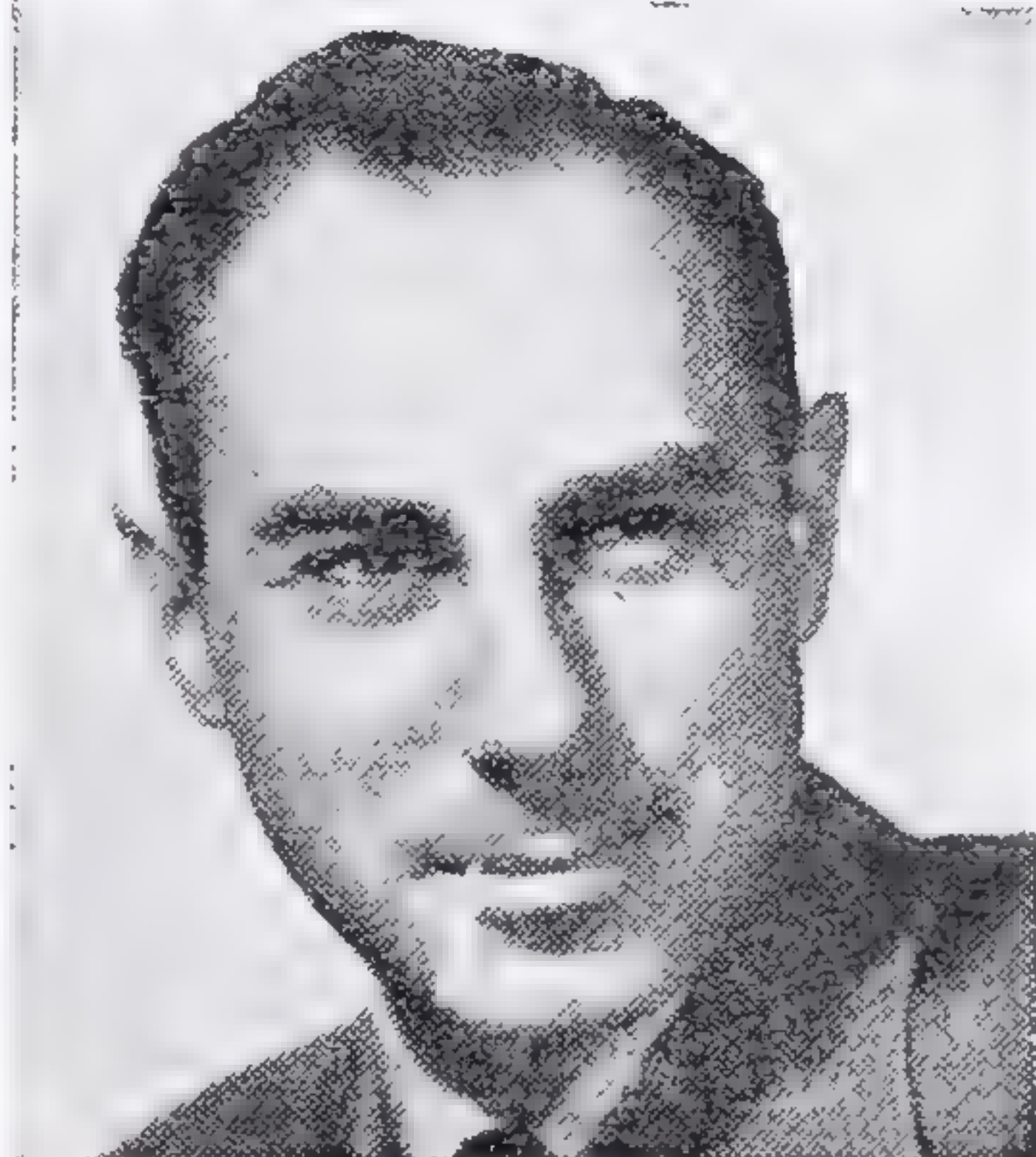
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(Continued from page 65) a tremendous bouffant, banded with puffed net and edged with tiny ruffles of silver embroidery. The heart-shaped, long-waisted bodice was slightly and snugly draped and she carried a long, flowing stole of the matching net that drifted gracefully as she danced.

Romanoff had a variation of the "choose your partner with a souvenir" idea, by merely passing out slips of paper, first to the men, then to the girls, each slip bearing a name, and, of all things, Benita Colman drew Ronald Colman! Peggy Cummins drew Jimmie Stewart, but Peggy's heart belongs to Derek Dunnet, wealthy Britisher who has been visiting her, and you can take our word, they've been discussing wedding plans. Ann Sothorn, who was at the party with Paul Douglas, can have her pick of parts after the big hit she scored in "A Letter to Three Wives." Ann had on a knockout gown of Christian Dior's, one of those many-skirted dresses with the full hemline dipping from almost knee height on one side, right down to the ankle on the other! It was of pale green organza, with great big flowers of the fabric massed at one side of the skirt, the short side. Strapless top and very low cut.

ONE NIGHT at Mocambo we saw Marie Windsor (Oh boy! She and Rod Cameron are the hottest crush in town, and don't care who knows it) drifting over the dance floor in a dress of black lace over very pale pink organza. Hers was above ankle-length, but would be equally lovely as a floor-length evening gown. It had tiny sleeves, high back, very low, plunged neckline, wide and low, we mean. The skirt was in two tiers that stood out with hooplike fullness. A pale pink camellia in her dark hair picked up the color that peeped through the gown. An all-year-round dress like this is so practical, so smart, and so wearable for everything, including dining out and dances.

Saw Doris Day the same night, and she had transformed a daytime classic of beige shantung into evening magic with a full-skirted dress of shirtwaist lines. It had a wide sash of orange silk, wrapped twice around the waist, and caught with an enormous gold sunflower pin. It was almost ankle length.

We certainly had a kick being at the Frankie Sinatra's small housewarming in their new and gorgeous home in Holmby Hills. Sitting in the beautifully appointed dining room, we couldn't help thinking of how often Frank recalls the times he and Nancy were literally living on cheese sandwiches when they could afford them. Nancy said he gave her a second set of sterling silver flatware for a housewarming present. Later, in front of the huge fireplace in the den, songwriter Jimmy Van Heusen took to the piano and played all of Bing Crosby's latest tunes, which Van Heusen had written. Frankie didn't care. He just went to one of the many record and radio amplifying gadgets he has in that room and put on a lot of his old sound-tracks! One of them was "So Long as There's Music" from "Step Lively," one of his early pictures, which he made with Gloria De Haven—and the duetting sure sounded good! All this was punctuated by periodical trips by Frankie, from the woodbin to the hearth. Sometimes he carried two or three big ones at once. And every time he did this, the guests stood up and applauded, to rib him. After all, *that* takes muscles!

THE END

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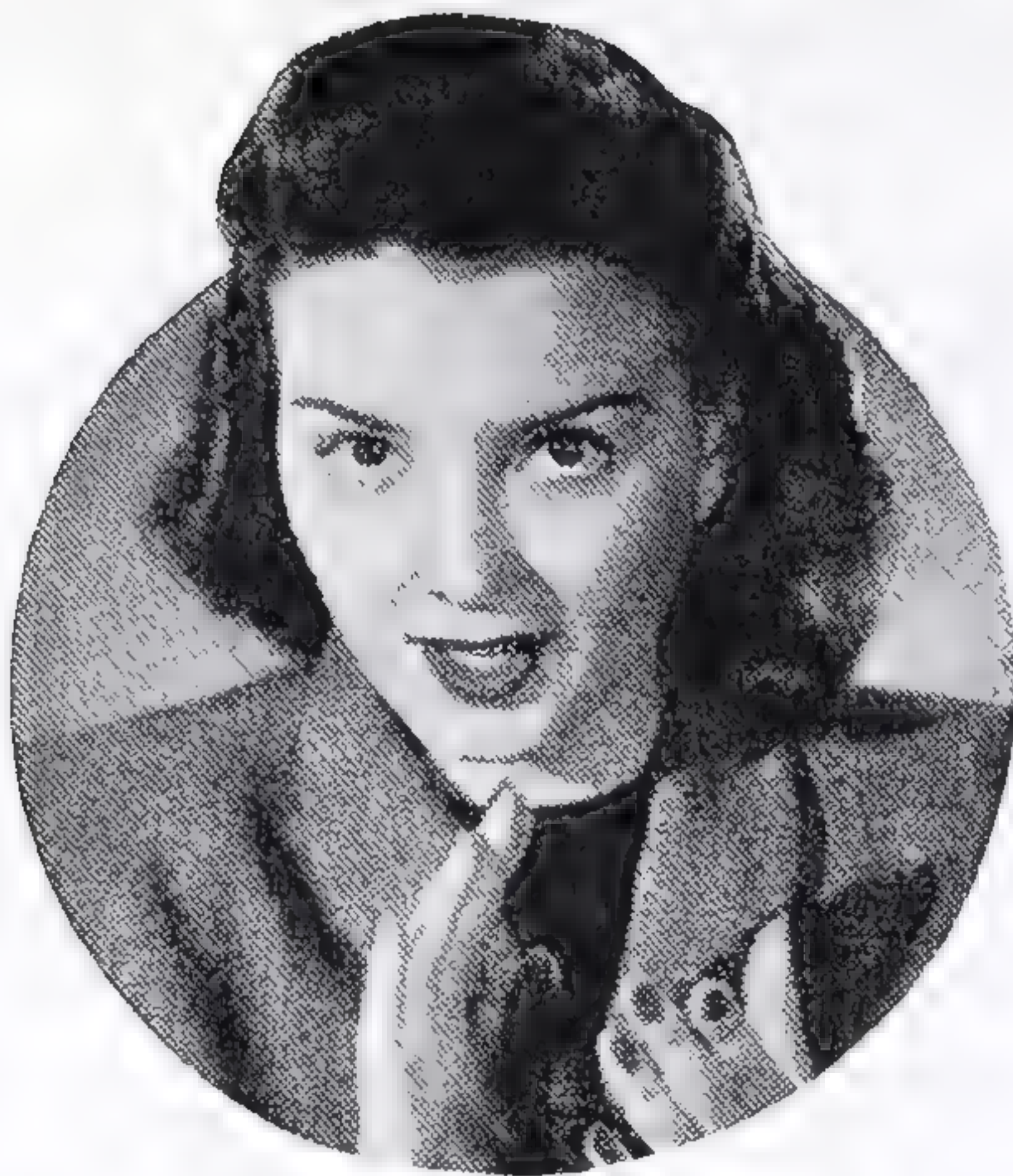
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INSIDE STUFF



Round table discussion: Gwen O'Connor puts across her point to Ciro companions Jack Sasson, Gloria De Haven, Gwen's husband, Donald O'Connor

(Continued from page 22) Was a Male War Bride." At first, Ann was nervous, but once she got the hang of it, she and Cary would take off for long rides through the English countryside after shooting hours.

Just Plain Betsy: The insistence of Betsy Drake that she remain as unglamorous as possible, has the make-up and wardrobe department of Twentieth in a quandary. For a certain scene in "Bandwagon," however, Betsy was called upon to look the part of a glamorous actress, so the hairdresser went to town for the coiffure test, making Betsy as alluring as possible.

The hair test occurred on the very day Cary Grant was due to dock from England and the studio, looking ahead to the pictures of the two in the papers, chortled with glee at Betsy's appearance.

Their delight was short-lived. Rushing from the test stage, Betsy ran to the make-up department. "Wash my hair quickly," she said, "and let it dry straight. No curl at all, please."

Grabbing an old tweed coat, she was off to meet Gary.

"I didn't look like myself prettied up," she explained later. "Cary might not have known me at all that way."

Romance Department: Audrey Totter was standing at a Sak's Fifth Avenue counter, buying a gold evening bag, when Cal spotted her. Drawing us aside, she confided that the new bag was to be carried on her date that night with Brian Donlevy. "What's more," she said, "he's asked me to dinner tomorrow night, too." But Cal, who knows Audrey pretty well, is certain this is just another of those friendship things. Remember, please, when everyone else touted her engagement to Charles Grayson, Cal said no... 'Tis said Clark Gable made a recent trip to New York just to see Dolly O'Brien again. True or not, Cal believes Dolly is the one Clark cares most about... Deanna Durbin and Felix Jackson will have a final chat in New York when Deanna passes through on her way to Europe. Some say it's Deanna who wants most to reconcile with Felix... Friends

Nora Eddington Flynn and June Cooper, Jackie's wife, may share that Las Vegas ranch, if Jackie Cooper and June fail to reconcile... The divorce suit of the Dan Daileys was an event Hollywood had long accepted as inevitable. The Daileys' unhappiness began in the war years. Dan was away for two years and the breach between him and Liz widened every day. In the past two years, they have tried to take up their life as before but even the birth of their young son didn't help. Too bad, Dan and Liz are both favorites of Cal who wishes them each happiness in the future.

Has Anybody Here Seen Kelly? A streetcar (definitely not named *Desire*) was ploughing its way up and down fifty feet of track on the "On the Town" set, with three sailors, Frank Sinatra, Gene Kelly and Jules Munchin aboard. The old "Take Me out to the Ball Game" trio are back again, with Kelly not only acting, but directing.

"How do you do it?" we asked him, after the scene was over.

"Well, I have my assistant who takes over while I'm before the camera, and every night at home, we go over the next day's shooting together and know exactly what we want to do. We're ahead of schedule so far," he grinned, "and saving the studio money."

Odd, that as Gene gradually climbs into new fields of writing and directing, his pal Sinatra seems to be changing from singer to actor. Frank's new radio stint as disc jockey, permits him to concentrate on his acting career, and down at M-G-M they hint about great new plans for Frankie who, many claim, stole the "Ball Game" picture from the rest of the cast.

"Betsy is still planning on that jaunt to Italy to work with Orson," Gene told us, "and there's another one coming up in Rome that she may do with Montgomery Clift. She and Monty are very good friends, you know."

Well, we pondered, here's one actor that doesn't object to his wife having a career. In fact, Gene almost insists upon it, which makes it cozy for the Kellys all the way round.

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Adele Mara, of "Wake of the Red Witch," says she puts feet first on the beauty list

Beauty Spots

Feet First

By MARY JANE FULTON

ADELE MARA, Republic Pictures starlet, is such a smooth-skinned, velvety-eyed beauty that it seems more fitting to talk about almost any other beauty angle than feet! However, imagine our surprise and delight when she, herself, mentioned them as being a very important beauty asset. That's what we've always thought. But just try to get some women to admit it. They'd much rather discuss more glamorous subjects—how to care for skin, hands, hair; how to make up face and eyes—and even how to reduce. So, when Adele felt inclined to talk about the care and grooming of feet, we just let her talk.

A gal's feet, in winter, when not bared to view in stockingless, open-sandaled fashion, are apt to receive the minimum of care. It's sufficient that they get you around without hurting, and that toenails are kept trimmed short so that there is no danger of too-long nails snagging precious nylon stockings. But, as soon as it's time to go swimming, you should have a special desire to prettify your feet. No matter what their bony structure, good care and good grooming can make them, definitely, one of your most attractive points. If unpleasantly conscious of yours, here's what Adele suggests you do, so they'll be admired.

How To Prettify Yours

Every day, if possible, and at least thrice weekly, soak them in water as hot as you can stand it, for fifteen minutes. Add to the water either a foot bath soap or powder. Next, hold them under the full force of the cold water spigot. Rub off any roughness with a wet pumice stone used according to directions. Now, dry them with a clean Turkish towel, and massage a soothing, cooling foot cream or lotion all over them, your ankles, and your legs. Sprinkle on lots of medicated foot powder, especially between your toes. Sprinkle some, too, in your shoes. Keep your toenails as beautifully manicured and tinted as your fingernails. Before retiring, treat them to an extra foot cream or lotion massage. Wriggle your toes as often as you think of it.

A Simple Exercise

Relax your feet from the ankles. Then move them in circles—ten times clockwise; ten times counter-clockwise. By treating your feet with care, Adele says, they'll give you better service, and you'll be proud to walk barefooted on the beach.



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